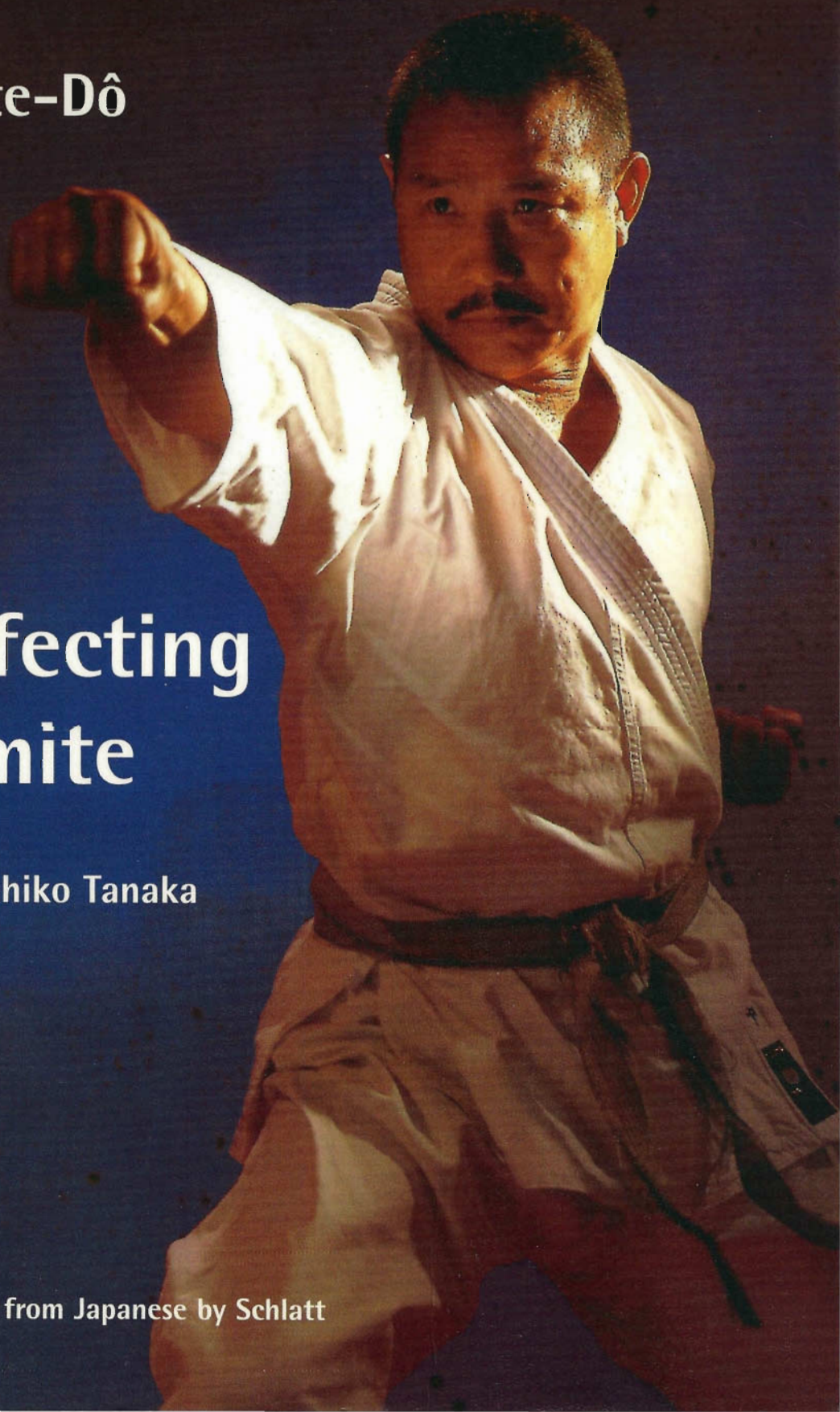
Karate-Dô

Perfecting Kumite

by Masahiko Tanaka



Translated from Japanese by Schlatt



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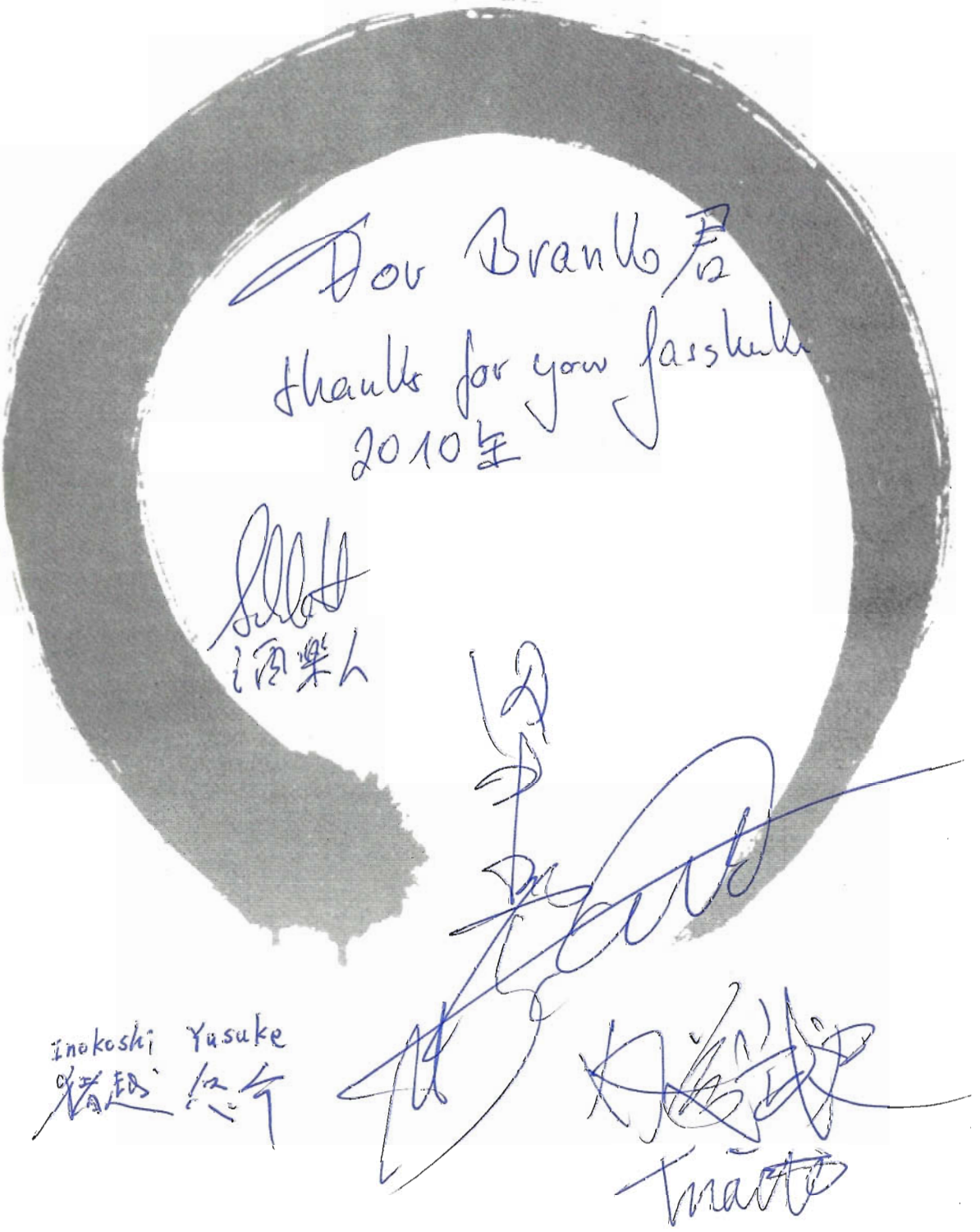
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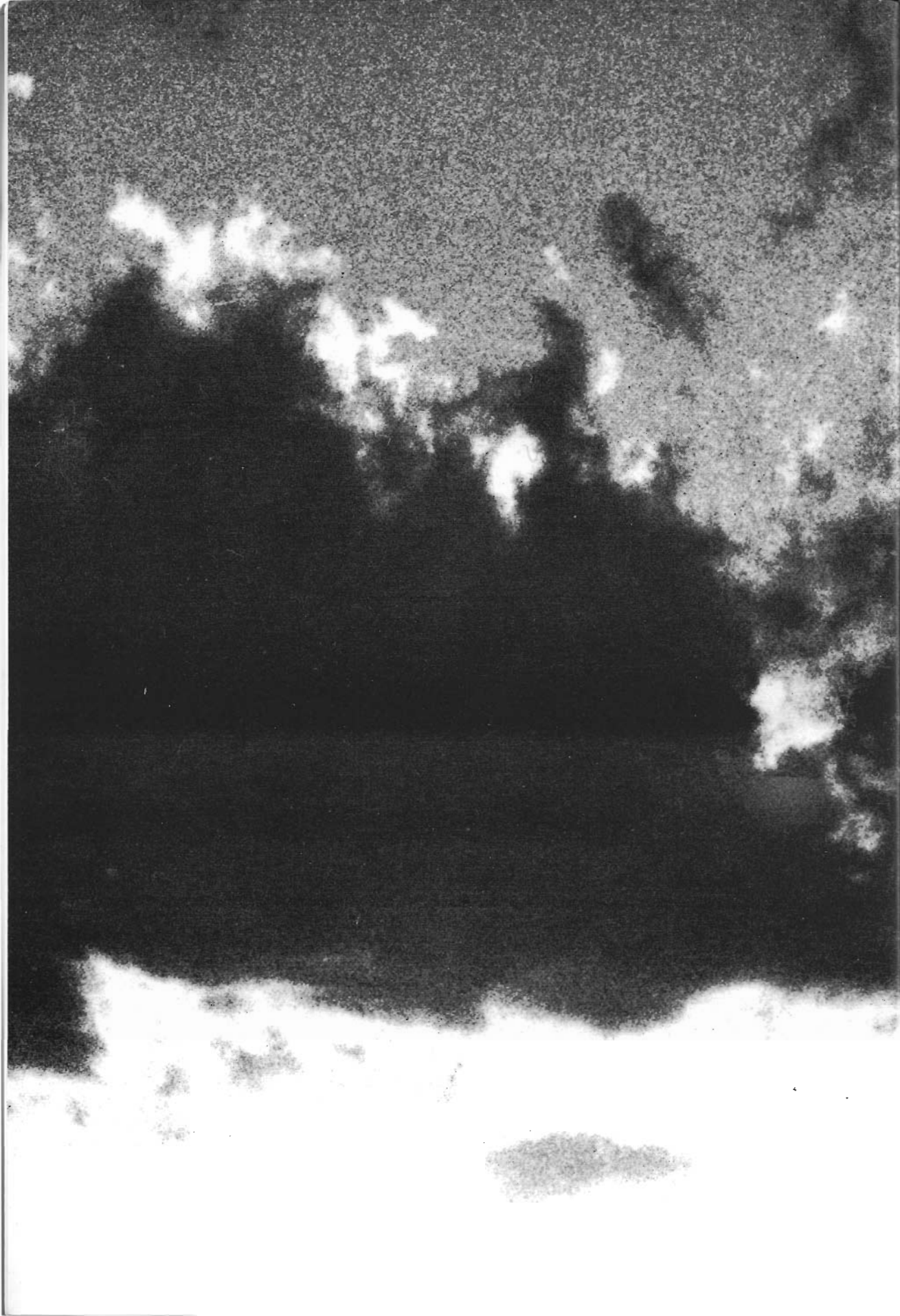
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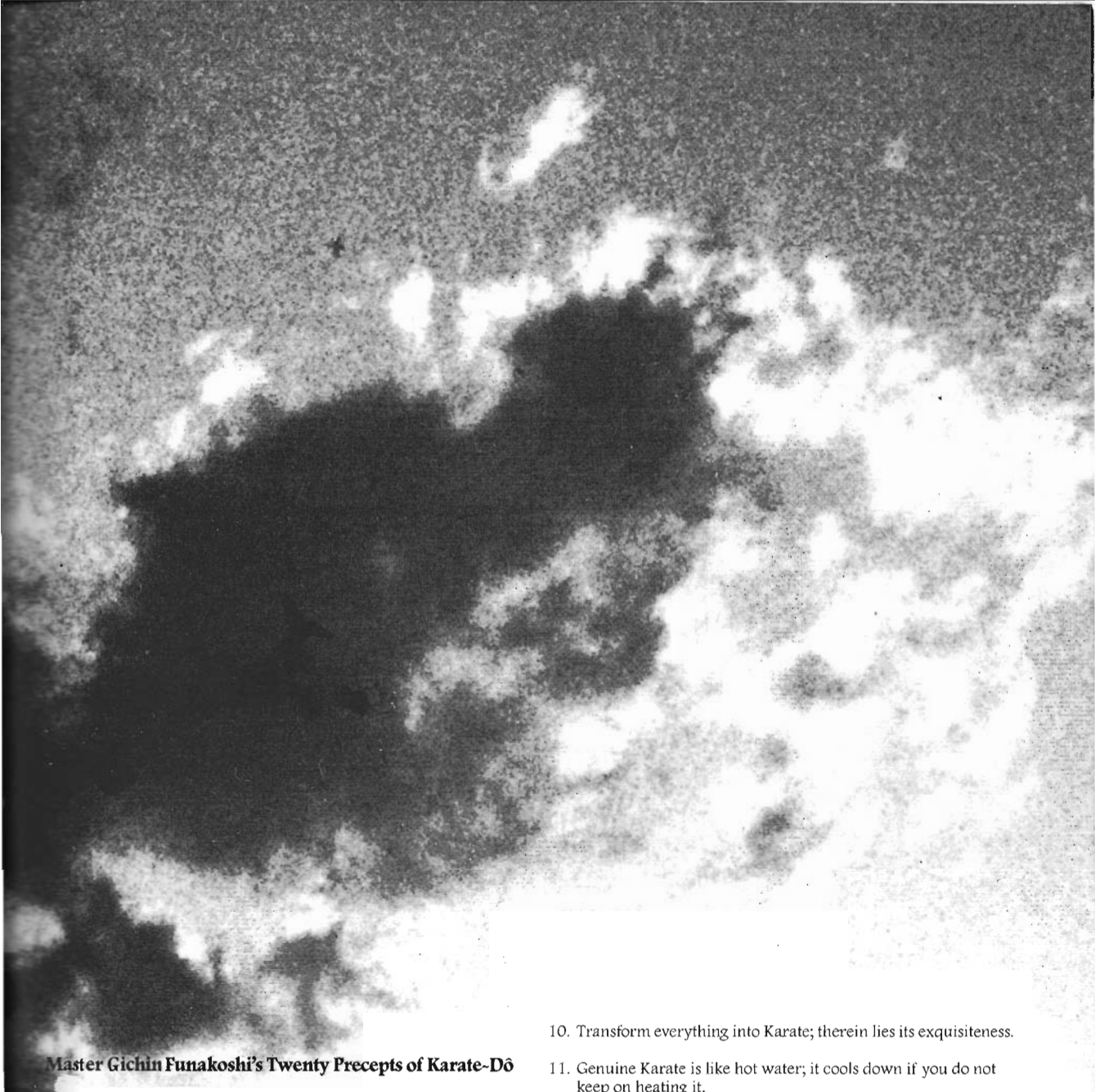
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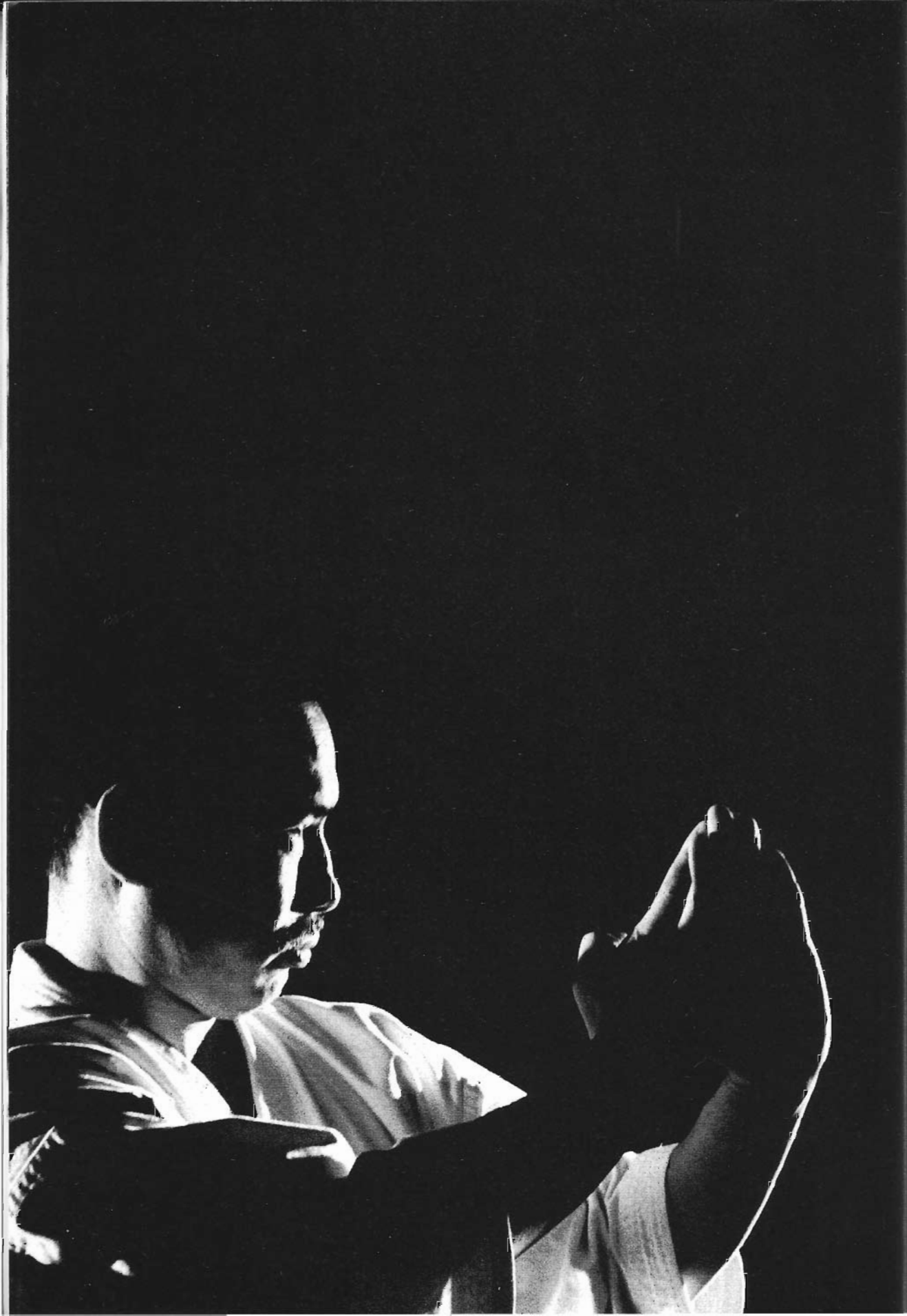

Dear Branko 君
thanks for your kasshoku
2010年
Inokoshi Yusuke





Master Gichin Funakoshi's Twenty Precepts of Karate-Dô

1. Never forget: Karate begins with rei and ends with rei. (Rei has the meaning of courtesy, respect.)
2. There is no first hand in Karate. (There is no first attack in Karate.)
3. Karate supports righteousness.
4. Understand yourself, then understand others.
5. The art of developing the mind is more important than the art of applying technique.
6. The mind needs to be freed.
7. Trouble is born of negligence.
8. Do not think Karate belongs only in the dôjô.
9. The training of Karate requires a lifetime.
10. Transform everything into Karate; therein lies its exquisiteness.
11. Genuine Karate is like hot water; it cools down if you do not keep on heating it.
12. Do not have an idea of winning, but the idea of not losing is necessary.
13. Transform yourself according to the opponent.
14. The outcome of the fight depends on the manoeuvre.
15. Imagine one's arms and legs as swords.
16. Once you leave the shelter of home, there are a million enemies.
17. Postures are for the beginner later they are natural positions.
18. Do the kata correctly, the real fight is a different matter.
19. Do not forget the control of the dynamics [of power], the elasticity [of the body] and the speed [of the technique].
20. Always be good at the application of everything that you have learned.



無近勝利

The Path to Success
Has No Short Cuts

Foreword

Masatoshi Nakayama
1913-1987

Chief Instructor
of the
Japan Karate Association

Masahiko Tanaka is one of the great karateka of the Japan Karate Association (JKA). Upon his retirement from competition as a representative of Japan he remained undefeated against the strongest opponents in the world. Now he has finished his competitive career and devotes himself to the next generation of karatekas. Still he shows no visible signs of weakness.

Tanaka is one of those rare athletes who can completely coordinate punches and kicks simultaneously, and he does this impressively in international bouts. Even athletes with stronger bodies are vulnerable to the kicking attacks that he executes from very low positions. One of his specialties is his fast successive-punching attack, which leaves the opponent no chance to counterattack. It is remarkable how he overpowers opponents with all his body and how he reads their minds during a tournament. The liveliness of his eye-technique during a fight is very impressive to watch.

Nevertheless Tanaka's talent did not come to him naturally. His real talent became apparent later on. At the age of twenty he could freely execute the techniques from all positions, but his fighting posture was strange. Although Tanaka could perform the more difficult techniques, it could hardly be said that he had mastered them. In his mid-twenties people saw his potential, but their high expectations may have delayed his success. Even so, he endeavored in many individual training sessions, exploring techniques that even his senior students (sempai) did not know.

It was then, it seems, while focusing on this unusual isolated training, that he became enlightened. I still recall exactly when Tanaka finally gave up the unusual fighting posture he had used up to that day and changed into a front-orientated, rather than a turned-away, posture. From this moment his winning career began.

I hope that he will use the knowledge he has gained from so many tournaments to further develop his teaching abilities and become a true teacher. I, also, do my best to understand the form and the spirit in Karate-Dô, but the highly esteemed way of Master Funakoshi is still a very long way off. I hope with all my heart that Tanaka will put all his unique experiences from countless tournaments into kata and that he explores the form and spirit of Karate-Dô intensively.
The training of kata is a very lonely business, but I believe that Masahiko Tanaka will achieve great things in this area of karate also.

Maybe from now on he will live life with the true meaning of Karate-Dô.

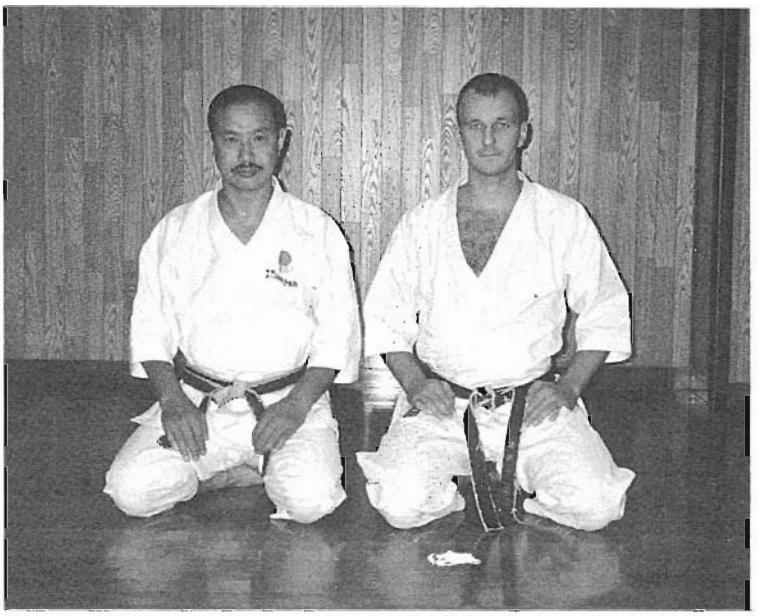
A Word from the Translator, Schlatt

Perfecting Kumite was written by Masahiko Tanaka for the advanced karateka and I see it as a continuation of the work *Dynamic Karate* by Masatoshi Nakayama. The book is about the use of previously studied basic techniques in the tournament (kumite-shiai) as well as the Master-Kata "Gankaku."

The first chapters are based on Tanaka's experiences and thoughts about his thirty-year-long practice of Karate-Dô. Throughout this book, the Master uses impressive photographs to describe his journey towards becoming a successful competitor.

This work is not written for beginners. In order to make it easier for the advanced karateka to read, many of the terms are not translated, but I have translated the rare expressions into English. The glossary on page 246 has a translation of all expressions used. I recommend using it along with my *Shôtôkan Karate Dictionary.*

In 1989, I met Master Masahiko Tanaka for the first time during my fifteen months of training and studying in Japan. At that time I had the opportunity, not only to train with him every Friday morning at the Central Dôjô (Honbu dôjô) of the JKA in Tôkyô, but also to translate for him. On his visits to different countries in Europe, Canada and South Africa it was my privilege to do so again.



Masahiko Tanaka and Schlatt in the Honbu-Dôjô in Tôkyô, 1996

Perfecting Kumite is a direct translation of the Japanese original *Hasha Tanaka Masahiko no Kumite*. I would like to thank Melarie Taylor, Andrew Carroll, Francesca Drago, Linda Jean Collier, Takeshi Yamakoshi, Mieko Tanimoto-Barteit, Isao Kaneda and Armin Burger for their help in producing this version in English.

The calligraphy was crafted by Tanaka Sensei himself.

Germany, February 2001

Foreword by Gary Player

A famous martial artist once said that one must first learn to conquer oneself before trying to conquer another. As a golf professional I can identify with this statement.

For the golfer to get to the top and remain there he has to constantly marshal both this mental and physical energy.

The spectator may see the master golfer striding along the fairway seemingly unperturbed, then rocketing the ball into the distance with consummate ease, then holding steady and gently coaxing the ball into the hole. What the onlooker may not realize is that something unseen and vital is taking place behind the well-grooved physical postures. Within the master golfer's mind an inner war is constantly being fought. This internal battle is one of determination, concentration, self-control and enthusiasm - characteristics of being a winner.

I was impressed when I learned that World Karate Champion Masahiko Tanaka appreciates the discipline of golf. I have always admired the strict discipline, fighting spirit and human decorum which is essential to the Japanese martial arts.



Gary Player

Watching Masahiko Tanaka control his opponents with effortless skill, while never losing his poise, is what makes him a true master of his art. I can well imagine the superb orchestration of thought and will that must be occurring beneath his unwinking gaze, as he forever recreates the ideal distance, deflects his opponents attacks and delivers those lightning-like strikes and kicks to his opponent's anatomy with millimeter-perfect precision. This book affords that long awaited chance for karate enthusiasts to look into the unique mind of the kumite expert, Masahiko Tanaka.

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Heaven, Earth, Humankind

Calligraphy by Masahiko Tanaka

Preface

In General

This book is for the advanced karateka who can already perform the basic techniques. Here I want to emphasize the characteristics of Karate-Dô and discuss how the karateka can develop the techniques himself.

Nowadays tournaments develop in different forms, but victory generally comes down to this: the one who studies different techniques and can use them successfully will be the winner.

Of course, the tournament is not the only goal in Karate-Dô, but just a part of the complete study of the art. The late Masatoshi Nakayama, Chief Instructor of the Japan Karate Association, said:

Karate-Dô is a passing of visible and invisible tests during the training, which consists of three elements: form (kata), basics (kihon) and sparring (kumite). It is an education for life with a final goal of forging both the heart and the body.

The competition is just one step towards this final goal of "Budô-Education-of-Life" in Karate-Dô. Never make the competition your only personal aim. Kata separated from kumite is without a soul and kumite without kata loses the characteristic agile and esthetical movements of Karate-Dô.

Also, the characteristic feature of every Karate technique, the focus (kime), cannot be developed. You should be free of doubt and hesitation when you are searching for that essential point of Karate-Dô, the unity of heart and technique.

As Nakayama Sensei points out, the tournament is not the final goal in Karate-Dô; it is no more than a road marker.

Nevertheless, the urge to win is a human instinct. Somebody who practices karate intensively will have victory as a goal. A karateka will never lose this desire.

Every person has an individual style which varies in body structure and form as well as in elasticity and character. If you merely copy the techniques of your instructor you will never find the karate that suits your individual body.

I have put together some techniques and their applications as I experienced them myself in different competitions and during times that I spent training and teaching. If the reader says of even one of those techniques: "Now I've got it!", I will be very happy. I hope that he or she will explore that technique further and in this way the whole art of Karate-Dô progresses.

While the competitive side of karate is developing, the foundation, the essence of Karate-Dô, should not change. Everyone who practices the martial art of Karate-Dô is responsible for its prosperity, and it is my greatest wish that each individual does not forget the roots of Karate-Dô, and will come to an understanding of it during training.

1. The Theory of One's Strong Technique (Tokui-Waza)

For myself, mae-geri is my tokui-waza and therefore I put the kicking techniques at the center of my investigations. They are used as both attacks and defenses as well as before and after a punching technique.

At the beginning of my karate career, mae-geri was my strongest weapon. I always felt badly after a tournament if I could not score a point with this technique. On the other hand, there were also times when I lost a fight using mae-geri. In those cases the opponent either gained a point by doing a deep direct punch or a punch to the midsection after he had blocked my kicking leg from the outside and unbalanced me. I remember having this bitter experience many times.

As I kept on doing mae-geri in subsequent tournaments I got the knack of it. Time after time I managed to avoid defeat. It took me ten years to understand and execute the kick at this level.

Since you have to concentrate on distance and timing of the kick, on tactics, on form and on the kicking angle all at the same time, you obviously cannot learn the technique in one day. At that time I also discovered the mawashi-geri, a technique that had been developed very recently.

Nowadays, we distinguish between the mae-geri and the mawashi-geri, but mawashi-geri was originally just a form of mae-geri. When I train, I often change the angle of mae-geri and I am sure that some of the mae-geri that I have developed through this exercise are actually mawashi-geri.

Regardless of whatever name the individual technique has, it can only become a fully developed technique with the addition of your own personal adaptation. It has to be well analyzed and practiced over and over again. A new technique has to be performed again and again, even if it is not always performed successfully. Finally you have to build an invincible technique. This is very important in order to make a technique your tokui-waza.

To develop a tokui-waza in the right way, you also have to study and cultivate other techniques. I made the use of hand techniques essential to my development of a strong mae-geri. Even when you make a tokui-waza your main technique, you should perform your other secondary techniques always at 100 percent power.

I know from experience, that in the end, the probability of gaining a point is higher when you use secondary techniques.

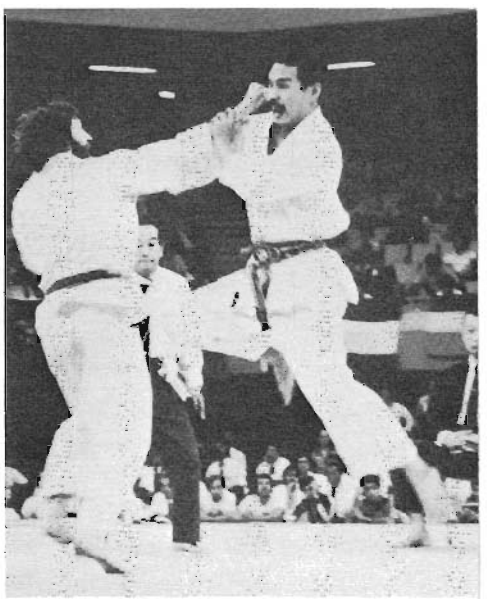
The combination of the tokui-waza with secondary techniques leads us to consecutive techniques (renzoku-waza), which can be connected to a new tokui-waza.



2. Defense and Attack at a Short Distance

"Karate-Dô starts with defense," says an old proverb, which teaches us that defense is the most essential part of the fundamental movements of a fight. In the last few years, this seems to have been forgotten due to the trend toward karate competition.

For example, you can often see a fight based on speed and power where nobody cares about the opponent's movements. This might be an expression of youthful enthusiasm, but this mutual "Ready, steady, go!" approach relies on who will reach the opponent first, like the 100-meter runner who is proud of the strength of his legs. The injury rate in karate, however, can be very high depending on the opponent's attack. With solid blocks, even a much smaller person can move into the opponent to overpower him from a short distance. Foresight, by way of the use of proper blocking techniques during the eliminations, is required in important tournaments in order to stay uninjured until the finals.



Second IAKF World Championship

One very important point is that a proper defense gives you a good opportunity for the counter-attack. This is where the short-distance fight has immediate benefits. At long distance, the techniques are visible to the opponent and therefore more easily blocked. (Of course you should not forget the energy used up by stepping forward from such a distance.)

The elbows are laid firmly against the body and the hip muscles are exerted. If you dive into the opponent like this you can reach the target securely and with full power. That is the foundation of success.

In Jûdô there is a saying: "When you are good with the ground techniques, then you can also challenge the throwing techniques." To me this means that you have the courage to resist, even if the opponent throws you to the ground.
In any case, it is important to study the defensive techniques in order to cultivate the offensive techniques. This is not only important for fighting your way to the finals at a tournament without any injury, but is also, I think, most important in order to continue the art of Karate-Dô as a "Budô-Education-of-Life."

With age, speed diminishes, but if your body has gained a secure defense you can still practice Karate-Dô for a long time.

3. Is Your Weapon Forged?

1975 Denmark, with instructor Imura



Whatever techniques you use they will be ineffectual if you have not forged solid "weapons" (body parts). This is easy to understand, but nevertheless, it is unfortunate that the main points of basic training are often easily forgotten. There are plenty of requirements attached to the techniques in Karate-Dô, such as the speed of the technique, basic position and so on, but in the end the most important thing is that the part of the body which is supposed to have an immediate impact on the opponent is solidly "forged." This requirement is reinforced by all the other kinds of basic stipulations. To achieve this, the control of the distribution of power must become something natural through numerous training sessions.

Basic training in Karate-Dô means following the instructions of the teacher and the senior students (sempai) and repeating the same thing over and over again. In that way you have to consider different points: How can I use my strength efficiently? How can I continue with full power according to the instructions? How can I concentrate on the technique without losing speed? And so on. Exhaustion affects the ability to concentrate but this is the time when you have to brace yourself and think: "I can do it!"

You have to accelerate your power from zero to 100, then you have mastered yourself. For example, the moment you punch, you feel how important your grip is. When you strike a hammer against a wall, there is a hole there. This shock effect occurs because there is power in the hand that holds the hammer.

Also, in training you have to listen to the instructions carefully. For example, sometimes your moves may become sluggish and monotonous during the numerous repetitions. That is why you always have to try and execute your technique as fast as possible and with all your heart, at the exact time of the count and not before. It is surprising how often the importance of this point is underestimated, but only this kind of education develops the explosive power of Karate-Dô which comes into existence in a single moment. Waiting for the count also improves the starting speed.

Depending on how you accept the instructions, you can simultaneously develop an ability to concentrate during the execution of the technique. Whether or not you go further than the others, who do the same actual movements during training, depends on the realization that such a small point is linked to big progress.

You should always consider this self-evident attitude towards the basic training (kihon) and reinforce its meaning, because if you get the basics wrong, there will be no further progress no matter how often you repeat them.

4. The Theory of Training

The big question of how to make the daily training most efficient is a significant issue not only in Karate-Dô but in all physical sports.

Karate-Dô is an extreme art of Budô. One of the wonderful aspects of this art is the way one can overcome differences in age, size and power and still gain victory.

Speed-competitions, depending on the ability of the individual, are decided in fractions of a second, but it is right to say that technique is the biggest factor in martial arts. The self-challenge is a greater priority than physical power, regardless of age, if you always endeavor to explore the techniques with a demanding attitude. This is the reason Karate has to be understood as a "Budô-Education-of-Life."

Ingenious training means having a goal. For example, when you practice blocking techniques you can divide them into different categories: Sweeping-Block, Pressing-Block, Defense by Surveying with the Eyes and Adaptation to the Movement, Stepping Aside and Resisting Pressure.

If you carry out these five points without clearly separating them, the training remains shallow. The teacher as well as the student should intensively explore each technique in these categories, experience them through training, and above all, integrate the five principles and develop them into free sparring. It is difficult to recognize your own mistakes, but if you train in this way, you can recognize your own faults and free yourself from them in your daily training.

When practicing the offensive techniques it is also necessary to carry them out the basic way and work on the crucial points each time. You have to say to yourself: "Today I will take care of my moving leg; today I will take care of my ankle and pivot leg, or the firm closing of my fist." If there is just one small point you take care of in every training session, then at the end of the class there will be a feeling of satisfaction. This is very important to prevent losing concentration due to exhaustion.

Let us have a look at the connection between kata and kumite. Recently, there has been a tendency towards strict separation: kata is kata and kumite is kumite but this is not right. Should you not train the kata like kumite?
The following main criteria of the kata are these general principles:

- strong and soft application of power
- slow and fast technique
- expansion and contraction of the body

The first thing to understand is the effective movement. Every fist technique has to be executed with the same power as in a real fight. Whether it is a punch, a block, a strike or a kick, you have to concentrate all your energy as if you were challenging yourself at a breaking test (tameshiwari). Kata is kumite! Let us forget thoughts to the contrary, primarily in order to finish the kata in a safe way.

First we must understand the basics step-by-step in the kata, then the three important criteria named above should be addressed individually.

The effective use of the techniques of the kata in free sparring leads to an understanding of the real meaning of the kata training.

Let us take for example the movement from the kata when you turn 180 degrees to block an attack to your back from an opponent. We first have to think of which position to assume in order to perceive the attacking opponent. Obviously you have to get the opponent into your field of vision. Then you have to start to align. The posture has to be stable enough to enable you to deliver enough power and balance for a counterattack.

Together with the movement, the mental attitude and the dynamic energy must want to "eliminate" the opponent's attack, but therefore speed is necessary. You always have to try to remember the basic movements of a fight and then add your own personal element through kata.

Denmark, Masahiko Tanaka as an Instructor at the Karate-Academy

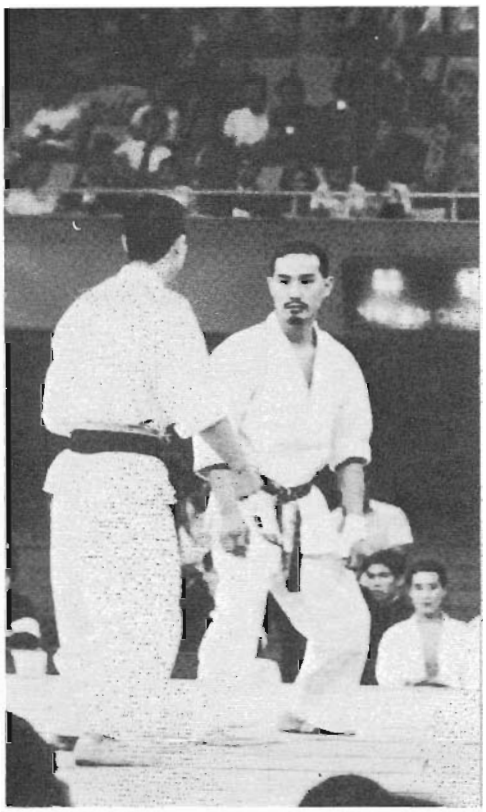


5. Fighting Distance (Ma-ai) and the Attitude of the Heart (Kokoro Gamae)

Ma-ai means more than just the distance to the opponent. There are two more classifications of distance that can be made.

1. During an attack: the distance from which you can reach the opponent with your own technique.
2. During a defense: the distance that allows the possibility of an attack from the opponent.

How is the ma-ai measured? Every person obviously has a different ideal distance. Individual differences result from the effective use of the legs. Also there are differences in the reach of the arms and the legs, the use of the hips and the ability to change body position. Such a feeling of distance that unites all those propulsive powers is called ma-ai. During training with a partner this ma-ai is the most important strategy.



The possibility of succeeding with an attack or a direct counterattack (deai) and respectively the possibility of a secure defense will be largely determined by this ma-ai. One basic principle demands that when you enter your opponent's ma-ai you absolutely have to either execute a technique or escape the ma-ai. When you have entered the ma-ai and can not complete your technique successfully, you have to be careful not to become trapped by your opponent. You must never forget that when you enter the ma-ai you have a chance to land your technique, but your opponent has the very same chance. In a fight, therefore, it is important to reach the ma-ai faster than your rival.

Is the main weight-bearing leg always active? During the attack, as well as the defense, the movement of this leg is extremely important. A very effective method of reaching your own ma-ai without the opponent noticing, is to move this leg without changing the position of the upper body. In this way you shorten the ma-ai. People very often do this unconsciously. With kizami-zuki you can already gain distance by starting your step forward out of a short stance, instead of having a big distance between the front and back leg. That is, you should be in a stance with a shorter distance between the feet than in zenkutsu-dachi. The ma-ai to the opponent will only change by keeping the point of gravity as in zenkutsu-dachi but pulling the back leg two lengths of a foot closer to get into a shorter stance. In this way you can change the ma-ai without changing the position of your body.



During kumite training, when I face my opponent, I choose my attack or defense inside my opponent's ma-ai because this penetration into the ma-ai offers the greatest variety of possibilities. As the opponent moves, you have to continue to perform this task.

When a senior student fights a beginner, it is often the case that he stays totally out of the ma-ai of his opponent and does not take him seriously. This is a big mistake. Firstly, if the senior student enters the ma-ai of the beginner he can give the beginner an initial feeling of the effectiveness of his attack and, secondly, when in the junior student's ma-ai he has an opportunity to master attack and defense. Both students have a limited time to try and use every single movement of the hands or feet in a meaningful way.

In the vocabulary of the Japanese martial arts there are terms like go-no-sen and sen-no-sen. They both emphasize the harmony of ki resulting in a concerted effort to act with the ma-ai. There is only a very slight difference between sen-no-sen and go-no-sen. To put it simply: in sen-no-sen you apply psychological pressure to decide the fight with your own technique before your opponent can do his. In go-no-sen, you do your counterattack after you have lured your opponent into carrying out a technique. This requires an absolutely correct technique for the counterattack. It is difficult to say the precise point at which sen-no-sen turns into go-no-sen. These two fighting strategies demand mastery of the ma-ai as well as perfect timing and an absolutely correct block. Fighting with ki means:

- blocking the technique
- controlling the ma-ai
- gaining total self-control of one's own power by fighting under real conditions

I always change my movements during sparring training. Of course, everybody uses his own basic movements to start with but when you change your rhythm, change ma-ai, introduce up and down and side to side movements, centralize the attack or centralize the defense and put in different movements, you will succeed in mastering the technique. You must never forget that with every fight you face a different opponent, however, you will always remain the same.

6. Rhythm

Each movement in a fight has its own rhythm. There are preparatory movements which create the explosive power out of the individual way one holds one's own posture. The individual often does not notice his own rhythm, which is a natural part of his body. Usually I try to break the rhythm of my opponent during a fight.

Especially in a fighting area, where a court eight meters square becomes the world of two persons, the rhythm tactics gain a hypnotic element. For example, how you force your own rhythm on your opponent to gain an advantage depends primarily on whether or not you can first destroy his rhythm.

At big tournaments, I used to study the fighting style of my upcoming opponents during the contest. The main part of my surveillance was to understand their rhythm. I realized the importance of this knowledge when I won my first World Championship.

It was in the semifinals against the American Champion. Throughout the tournament I was somehow not really convinced by my own movements but my honored Karate master told me: "Break his rhythm!" At this tournament I managed to understand my next opponent's rhythm.

He was quite a tall man and did the typical flexible movements of the African-Americans. Out of this stepping he used his strongest technique, a long mae-geri. By watching him all the time, I realized that he used to stamp his legs three times in a row before he kicked. "Yosh, I got it!" I said and during the two minutes of our bout I totally concentrated on this movement. "Now it comes!", and just before he could execute his mae-geri I was able to decide the fight with chûdan-zuki.

Thanks to this experience I understood the importance of rhythm. I have my individual rhythm too, of course, but I try to conceal this secret through constant change. In this way, I make it impossible for my opponent to break it.

There is a rhythm in the intense movements, but also, invisible to the eye, in silence, there is a rhythm in combination with your breathing.

In the art of fighting there is a task you cannot resolve through pure strength. This is the understanding of the movements of the opponent, which are difficult to predict.

To use the well-practiced techniques in an efficient way, they first have to be analyzed mentally.

1975 Awards Ceremony at the First IAKF World Championship in Los Angeles.



7. Ki and the Dispersion of Ki

Ki is the concentration of power focused on one point.

To overcome your opponent in a fight, it is obvious that you have to use all your energy to strengthen your own ki. The source of this energy is self-confidence in your technique and your strength, which results from daily training.

My experiences from tournaments taught me that it is actually an internal struggle to completely focus my willpower on my opponent. The ma-ai discussed in previous chapters, as well as the breaking of the rhythm are successful mainly through this willpower.

For example, it is good to study the next opponent but if this results in shakiness because you think too far ahead, the fight is already lost. If you are distracted for only a second because you think: "This is an unpleasant opponent," you cannot completely concentrate your willpower at that moment. In any case, you have to have self-confidence in your own strength. You have to say to yourself: "I have trained twice as much as my next opponent, therefore I cannot lose." How you cultivate this in the daily training sessions really depends on how you understand your training. To train twice as much does not depend on the length of training, but actually consists of condensing the training to double its effectiveness in the same amount of time.

At big tournaments, in particular, we are so excited when we step onto the floor that it seems as if our bodies belong to someone else. Such an extreme circumstance depends on how you come to an understanding with your daily training. Since the opponent has the same feelings, the one who regains his tranquillity first and concentrates on his ki, will win. This is when you can make your training, and the confidence you gained out of it, effective for you.

In my case it was the same thing. Irrespective of my experience at tournaments, when there was a fight at a big tournament that I could not allow myself to lose, I was mentally extremely tense. As my fight drew closer I had to go to the bathroom because of this tension. This is a physiological reaction you cannot help. However, it is an important challenge to overcome this tension. It obviously has a big influence on the fight, whether you can or cannot control yourself.

In the moments when I was waiting for my fight, I laid down for ten minutes and slept. "If you are too tired you cannot summon energy or develop fresh power!" I told myself. Meanwhile I forgot everything around me, closed my eyes and in a short time was in a wondrous deep sleep. Since I told my students to wake me up in time for my next fight, I did not have to worry at all. After the ten minutes rest before my turn, I slapped my cheeks with both palms, chewed a bit of lemon and washed my face with a cold towel. The preparations were finished. Moving towards the fighting area, I collected all my energy and said to myself: "Well, let's go!", and did an inward kiai. Ki is the first step to susccess. After the signal of the main judge, I stepped forward from the baseline faster than my opponent did. This gave me a superior feeling as I moved my body into an advantageous position. With my ki I was one step ahead of my rival. While stealing closer, I looked him in the eyes and forced my competitiveness upon him. After I had cocooned his ki, the fight was already decided.

Fighting by using ma-ai, such as giving your opponent space to lure him into executing a technique, penetrating in order to destroy his movements and creating the space for this, has already been explained in one of the previous chapters with the terms go-no-sen and sen-no-sen.

This use of pressure through ki is the mental product that presupposes confidence in the defense, as well as confidence in the attack. This development of ki results from daily life experience, as well as from training. Through self-confident training you can discover and preserve new willpower.

Up to now, we have spoken only about the origin of ki, but you can also divide ki into different kinds:

- outwardly directed ki
- inwardly hidden ki
- inwardly and outwardly diverted ki
- absolutely detached ki

During tactics with the opponent, the harmony of ki is important. For instance, when you want to lure your opponent and gather your ki to throw it at him, he might not be taken in. At times like these it is more effective to hold your ki back, while still keeping your goal in mind.

The Third IAKF World Championship in November 1980, Bremen, Germany, really was a competition of ki. I was forty years old at the time and had decided to quit active competition after that tournament. With this new feeling I entered the championship and put all my strength into the unity of "Spirit, Technique and Body." I was absolutely determined that this was to be my last tournament and I wanted to end it with a victory. On top of this, there was the pressure of not losing for the sake of Japanese glory. At this championship I was only competing in the team fights where the Japanese team could smoothly make its way to the final.

That day the German team put the emphasis on stepping during their techniques. The five athletes of the German team did some fabulous fighting and from their first fight until the semifinals they bonded as one unit. They progressed in this way and now faced the Japanese team. It was German territory and the shouting and screaming of the fans reached its peak. The Japanese team said to themselves: "OK, let's fight it!" As the two teams watched each other carefully, the atmosphere became electric. The five fighters stood in a line, transformed into pure fighting spirit.
The screaming and shouting around the fighting area turned into a raucous yelling and the noise engulfed the fighters. There was a moment of silence while the national anthems were played. After this the noise rose again. It was definitely an advantage to the Germans to be fighting in their own country.

I would like to share some moments of this particular fight with you.

The first fight was Yamamoto against Wichmann. Yamamoto was in splendid shape in this fight and led with jôdan-zuki. He continued applying strong pressure, but thirty seconds before the end of the match his jôdan-zuki made contact with Wichmann's face and he fell down. This led to Yamamoto's disqualification. Nobody had counted on this defeat.

The second fight was Hayakawa against Herrmann. Hayakawa was able to tie 1:1 after scoring with jôdan-zuki.

The third bout was Omura against Hofmann, where Omura received a total defeat. Hofmann controlled the fight from the beginning to the end with intense pressure and received a full point for two brilliantly executed jôdan-zuki techniques. This put Germany back in the lead.

During the fourth fight Mori was facing Willrodt. They had already fought each other at the last World Championship where Mori had had a hard time with Willrodt's mawashi-geri. This time Mori was in better condition and won with two half points for jôdan-zuki and chûdan-zuki.

Overall, with two wins each, the scores were even again but because a disqualification counts as a full point, Germany was leading in points. Japan's fate was now in the hands of the last fighter: Tanaka. It was the same for Germany and they were counting on Büttgen.
(Extracts from reports about the Third IAKF World Championship of the Japan Karate Association.)

The fight starts. Even a draw will be Germany's victory. The shouting of the fans fills the hall. Can it be that the up to now undefeated Japanese team will lose? The starting signal of the umpire: "Shôbu ippon hajime" drowns out the yelling. Now appears the difference between the hunter and the hunted. If Büttgen succeeds in getting a draw then his country gains the victory and so, of course, he chooses a passive fighting tactic. For me there was only one thing left to do: penetrate the distance and attack. Step-by-step I work my way into his distance but Büttgen was just turning assiduously and I could not manage to reach the right distance for myself.

"It won't work this way," I realized. In the course of the fight I managed finally to drive him into one corner and kick my special technique, the chûdan mawashi-geri, but this one hit his genitals and as I received a warning I felt a shiver go down my back.

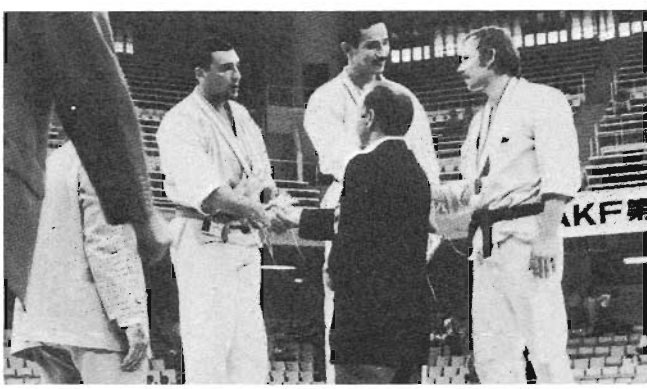
Because of this incident valuable time was lost. When the 30-second bell sounded, I planned to accumulate all my power and to win but this bell never rang. "Strange?!" Suddenly I heard my teammates calling: "Sempai, no more time left!" Because of the yelling and shouting of the crowd, even the main umpire did not hear the 30-second bell. At that moment there were only 10 to 15 seconds left.

Then I had a plan. I assumed that there was no chance of reaching my opponent's distance by just driving into him from the front, which is why I held my ki back. It was also clear to me that my opponent would drop his guard in this comfortable situation and lose concentration. This was the moment for a "surprise" and then an attack.

I put all of myself into this very moment and in a magical way there was fresh ki. I made sure that my ma-ai was right and the hip was pushed forward enough. I charged in with the chûdan mawashi-geri. There was a "whack" sound as the kick contacted the body and one second later the final bell rang. The gods were on my side. I managed to deliver the technique in the very last second.

I thought: Yes, ki, that is the harmony of fighting-spirit, technique and body!

Second IAKF World Championship 1977, Tôkyô



8. Observation

Through the senses of hearing, sight and touch, people receive information at different speeds. We react to our sense of sight faster than to our sense of touch, and to our sense of hearing faster than to our sense of sight.

When you face an opponent in a fight, it is your sight that is responsible for giving you the basic information. That is why the eyes have an important role when engaging in tactics with a rival. A lot of people, however, are not able to use their vision in the proper way.

It is an important fact that the eyes show your own feelings as well as observe your opponent's movements. When you observe the opponent, there is a difference between looking into his eyes and trying to perceive the whole body at once. It also makes a difference if you use your eyes to try and oppress the opponent rather than just watch his movements. The one who can incorporate all of this will have the confidence of the combined effect of concentration-power and ki.

For example, you always open your eyes widely the moment you emit the kiai. It is the same at the beginning of a movement, when you want to execute a technique or when you want to use all your power. As in any exercise involving concentration, this enables the ki to let the vital power emanate through the eyes naturally.

In my case, I always try to catch my opponent's eye. There is a strong relationship of action and reaction between the eyes and the movements of the body. This is very useful when breaking your opponent's rhythm.

That does not mean looking in a shallow way. Instead it means using your eyes deeply, as if they were at the back of your head, and scrutinizing the opponent as a whole, while following his line of vision at the same time. This way your posture stays natural and improves your mental energy as well as your balance. You can use this mental energy to put pressure on your opponent.

In order to control the movements of your opponent properly it is not enough to just keep your eyes on him. The controlling of the opponent by a point in the back of your head, which I mentioned above, means concentrating on this point with both your eyes and your ears and gathering the ki from the neck, down the spine and around the navel (tanden).

On page 27 in the chapter "Ki and the Dispersion of Ki," I wrote about the tactical use of ki. You must not forget that you control it with your breathing. Short breaths and hasty wheezing influence the movement. To make your own movement look self-confident, you have to gradually release the strength from the line between neck and shoulders.

9. The Fighting Position (Kamae) and Its Theory

During a fight, you should mentally create your own world behind your eyes. In this way you can seize the initiative and connect the elements that influence your goal in a positive way. But what does "your own world" mean? This principle was very helpful to me when engaging in tactics with ma-ai. It is, in a sense, like erecting a wall around yourself.

For example, you fill the whole area that you can reach with your hands and feet with a fog coming from your heart, and cover your entire body with it. Now you can say: "This is the world I have to protect." When you do this it should be easier to feel the spatial distance between you and your opponent. Through this you create a system based on many different ideas.

This enables the study of those characteristic manoeuvers that come into existence through your eyes.

A well-trained eye is the basis for the harmony of fighting-spirit, technique and body!



"Kamae" is only a simple word but it has many meanings. Kamae is significant in many areas, ranging from the way we behave in different situations in life, to the postures and movements of the body. It is very important to understand kamae not only as an external norm. For instance, even watching your surroundings when walking is kamae. The human instinct of caution and the deliberately focused spirit and body are collectively called kamae.

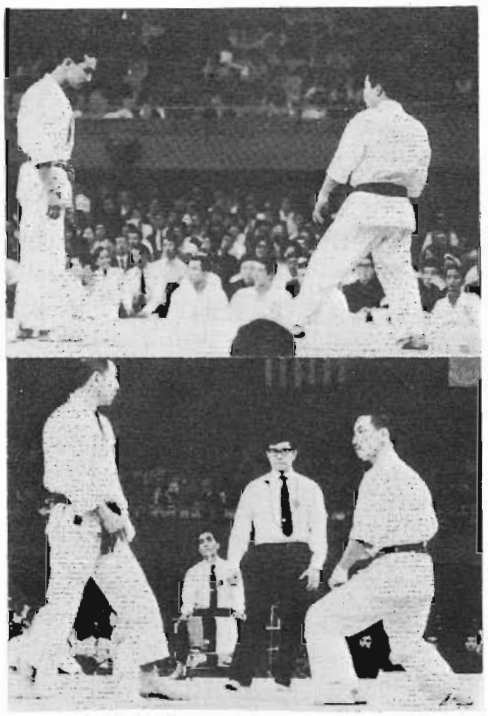
Kamae has different forms at different times. Therefore you cannot define kamae by pointing to one particular example. In Karate-Dô it is possible to form kamae in kumite and kata. You experience kamae, depending on the time and the place, in a completely natural way. It is important that you choose the countless changes in kamae in accordance with the kihon because additional movements may have disadvantages.

Now I want to point out the most important criteria for kamae in Karate-Dô when you face your opponent.

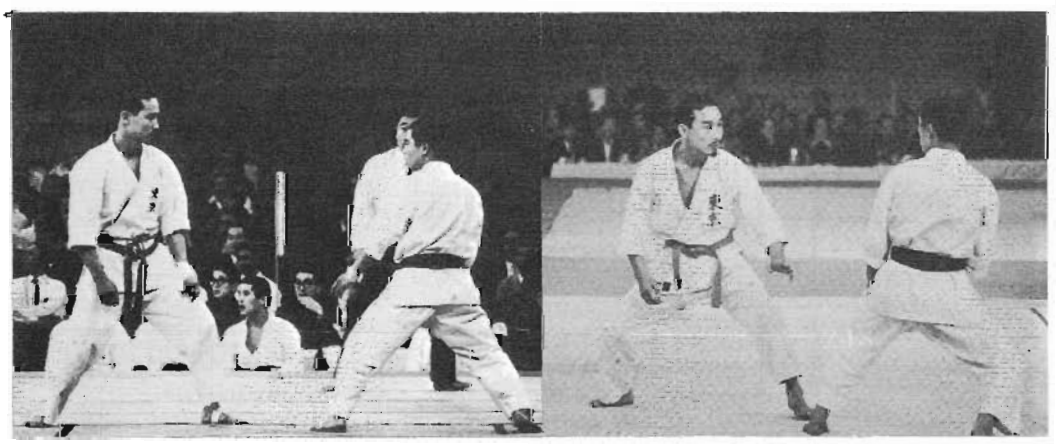
1. Do not let the elbows point outwards, but slightly inwards.
2. Keep your fists so that they can block fast attacks against the upper, middle and lower levels of the body.
3. Do not stretch your arms too much nor bend them too much. Just keep them in a comfortable position.
4. Do not close your fists too tightly, but keep them lightly closed.

5. Keep the hip as far forward as possible. (This is the first thing to move into a turned away position (hanmi) when you block.)
6. The eyes should not be fixed at one point but should try to cocoon the whole body.
7. The hip should not be positioned too high or too low.
8. The center of gravity lies within you.

During the application of karate techniques the mind is concentrated and all movements are made as "kamae" using the whole body as a single unit. The kamae changes with distance and strategy. You must not let your kamae constrain you and prevent you from using your own movements to react against the opponent.



Different Forms of Kamae



10. The Harmony of Fighting Spirit, Technique and Body

To fight means to challenge your fate, to seize the moment and to decide life and death. Nowadays there are increasing numbers of sports in budô. Under established rules and regulations you choose a method which will determine victory or defeat. I now want to discuss the competition.

The aim is to use your success in the dôjô effectively in the fighting area. But there is also the question of people intending to use their favorite technique from the dôjô in a competition, and finding that they just cannot manage it the way they had planned. This is an experience that probably everyone has had.

Compare the following:

1. Weak Points
 a. tightness, wasting power, incorrect breathing, fear
 b. restlessness, state of disorder
 c. weak ki, passiveness, anxiety, worry, lack of resolve

2. Strong Points
 a. calmness, tranquility, effective dispersion of power, harmonious breathing
 b. concentration, power of judgement
 c. power, aggressiveness, activity, blaze

Your mental condition should consist more of strong points than weak points. In order to have a healthy mind you must obtain these strong points and eliminate the weak ones. You therefore need self-confidence in your own technique and body.

A healthy mind means that your mind is naturally at ease. You are forging the "fighting spirit" to maintain the precision and the power of the "technique." However, you have to develop sufficient strength for this fighting spirit.

Fighting spirit, technique and body belong together. The combined effect of these three components is primarily to develop body power, which you use in kihon to learn to develop your technique. I want to emphasize here that it is accomplished technique in combination with self-confidence that develops the correct mental state for fighting spirit. I have listed the underlying requirements for the fight. Now I want to discuss how to meet these conditions.

Body strength and technical ability can be acquired through normal training but the important thing is to have an advantageous position where you can use this body strength and technical ability efficiently at the point where victory or defeat is decided. It all depends on your ability to create the opportunity to execute the final technique.

You may think, "It would be good if I moved like I do when I am training in the dôjô." But why doesn't this happen? It is a fact that when you train in the dôjô you have unlimited time to put your opponent where you want to him to be. You could call it an adjustable world, but at a competition, where the rules and time limits are predetermined, there is no time for failure. It is this self-challenge in a fixed environment that makes you unable to maintain the relaxed mental state discussed above or move as freely as you can in the dôjô. You cannot distinguish between fighting in daily training and fighting at tournaments, because in the world of budô you always have to fight with sharp weapons. Even lifting a hand or using a leg in daily training is a fight and a challenge to your limits.

Everybody tries to avoid failure. This is the mental power that you create, which is also the spirit of the martial arts.

How can you train your psyche? This is something that each person has to find out for himself. In my case, I used the amount of training as a measure and looked for many diverse challenges to develop my self-confidence.

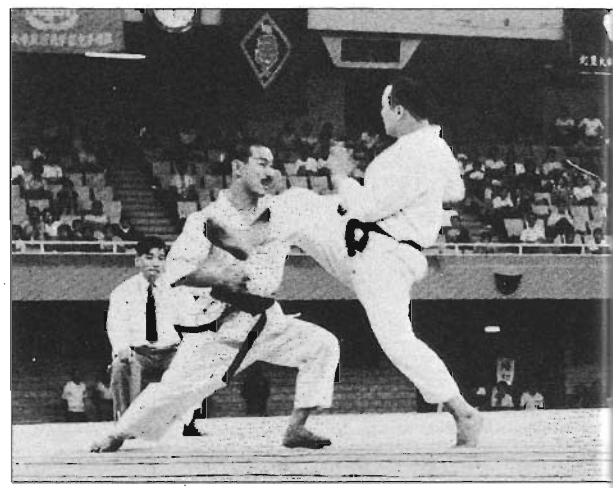
First there must be a goal you are going for. Then comes the winning of even unimportant tournaments. That is why I attended small tournaments. In this way I took things step-by-step. These collected experiences were a big help when I finally attended the All Japan Championship and won. If you take each tournament seriously and without presumption, however unimportant the tournament might be, it will greatly enhance your progress towards your final goal. When I look at my personal competition logbook I see that I competed fifteen times from the 4th JKA Championship in 1961 until the 18th Championship in 1977. At none of those tournaments did I fail to finish in at least the best eight. Such experience helps soothe the nerves and becomes a good foundation for really big goals.

At the tournaments I met a lot of famous people. The competition was hard, but when I was successful, after all the pain, I thought to myself: "Today, the sun only shines for me." It was this incredible joy that made me think, as the sunshine touched my face: "Yes, it is good that I practice Karate-Dô."

Maintaining constant power requires taking control of your body so that just when you feel vulnerable you gain a self-confidence that fills you completely. These wondrous experiences are the fruits of permanent endeavors. But how can this self-confidence and calmness be maintained?

I want to share my memories of the First IAKF World Championship, in 1975 in Los Angeles where I competed for Japan.

First Place at the 17th All Japan Championship in 1974 (Finals against Norihiko Iida)



The previous year I had won the title at the All Japan Championship and because of my top form I was one of the favorites for the title of World Champion. I had been teaching for a long time in Northern Europe, spending about a year in Denmark, so I was quite surprised when I received a message to say I had been nominated for the Japanese National Team. With mixed feelings about living in Denmark and representing Japan, the journey began.

I was told the news just four months before the championship, so I did not have a suitable training partner. All I could do was train using a mirror as my partner. Feelings of loneliness and anxiety increased. What kind of training would my teammates be doing?

At that time I had left my family back in Japan and lived in the dôjô day and night. Sometimes when I woke up in the middle of the night I let out a loud scream and started to train. A hundred days before the championship I used a brush to write the word "Victory" (yûshô) on a piece of paper before I went to sleep. Each night I used a new sheet of paper, with a feeling of putting all my power into the strokes. I concentrated on the characters on the paper. When I went to bed and closed my eyes I imagined seeing them clearly there, floating in front of me like torn off sheets from a calendar. Before the hundredth sheet was torn off I was already fast asleep.

Meanwhile I had to fulfill my duties as the National Coach of Denmark. Since the Danish team would compete in the championship as well, it would have been disappointing for me if they did not get good results too. Maybe our karma would force both countries to become opponents and we would have to fight each other. Then there could only be a fight with the use of total power, because the students as well as the teacher would be going for the same goal: Victory.

One week before the start of the International Amateur Karate Federation (IAKF) World Championship I arrived in Los Angeles with the Danish team. One by one the other competing nations arrived at the hotel, but the Japanese team was still missing.

In the early morning, when all the others were still asleep, I ran alone to get fresh air into my lungs. In the rhythm of my jog, I shouted again and again the word for victory: yûshô, yûshô, yûshô, yûshô . . . , until the feeling that victory had become a reality totally filled my body.

A few days later, when I met the Japanese team, my heart was full of combativeness and I knew that one of those fighters would be my opponent in the final. Every country nominated two contestants for the individual matches and I was one of the Japanese representatives.

The evening before the tournament, after I had written the word yûshô for the hundredth time, I felt as though I was full of new energy. Now the preparations were successfully completed.

Finally the championship came. All athletes, without exception, are enemies. Feeling no pressure on myself, I entered the fighting area with a posture full of active energy. When the movements of my opponent looked like they were in slow motion, I knew that after the tournament I would be the champion. Following all my victorious bouts, I received the gold medal.

The self-confidence that had grown more vigorous throughout this tournament was confirmed in future competitions. I was able to win the Champion's title again the following year at the All Japan Championship, and the year after that at the Second World Championship of the IAKF at the Budôkan in Tôkyô.

I can still taste the champagne I drank with the Danish team on our flight back to Copenhagen, after I had left the Japanese team.

A relaxed mind is the result when you strive, in harmony with the principles of nature, for the perfection of "fighting spirit, technique and body."



Instructor Masahiko Tanaka Soon after his Arrival at the Karate Academy in Denmark.

I now return to the beginning by having another look at the fixed goal. We are talking about a world of fighting, of course, so it is clear that we mean winning tournaments. I want to list here some of my most important achievements.

The numbers in the brackets are the records achieved.

1. Continuous wins (64)
2. Greatest number of consecutive appearances in the All Japan Championship (15)
3. Greatest number of consecutive appearances in the Quarter-Final at the All Japan Championship (15)
4. Number of consecutive wins at the All Japan Championship (2)
5. Number of consecutive wins at the World Championship (Individual 2, Team 3)
6. Oldest winner of the All Japan Championship (36 years old)
7. Oldest winner of the World Championship (Individual 37 years old, Team 40 years old)

Naturally, there have been many fights that I have lost. This often happened when I faced an opponent that I could advance on to a certain point, but could not break down the wall surrounding him. When the constant feeling for revenge was burning within me, I searched even daily life for suitable advice and used it to eliminate the bitterness of defeat. When I invented something new and got used to it, there was a ray of hope shining within me. What I learned from repeated failure, was to understand the essence of the ability to concentrate. I believe that different experiences in our daily life, if you become conscious of them, play an important role in training your powers of concentration. For this reason I rate different scenes in daily life according to how they affect my consciousness.

The concentration power that enables you to execute a correct technique of defense or attack out of any movement, is a challenge to one's own limits. Since I am right-handed, I cannot move

my left hand and foot in the same way that I can the right side. I tried to make my left side become as natural as my right side. I also decided to use my left side better than my rivals could ever use theirs. From that moment on I used my left hand determinedly even in my leisure time when I painted little pictures or made small sculptures.



Tanaka with the Danish Ceramic Artist, Björn Wiinblad

These small works of mine were productions without artistic claim, but you cannot use your imagination to draw or engrave an exact line without a certain power of concentration.

If you take a step-by-step attitude then you will realize that you can work reasonably well with your left hand. One exercise for training endurance and the power of concentration is to put a thread through an eye of a needle. Through the use of mental energy you develop the need to put more passion into your creation.

It is not enough just to make the basic form. As every use of the knife or brush became more sensitive, I felt the muscle-power in my left hand. From then on I could use my left hand more naturally.

The power of concentration you learn here has possibilities for Karate-Dô, which embodies fighting spirit, technique and power as one. I will give an example from my own experience, but there are many other examples of things that connect our daily life with the education of Karate-Dô. A lot of things can be used in a positive way.

In 1963 I completed my university degree and all I wanted to do was become an instructor at the Japan Karate Association (JKA). Unfortunately I received the news that there would be no trainees that year. My desire to live only for karate was going to fade away like a floating cloud. But, I did not give up this desire and waited another year for my chance.

To master your life, you first have to create a meaning for life, so I decided to completely dedicate my life to Karate-Dô. As a result, one of my preconditions for taking a job was that I could train Karate-Dô at work. In those days there was a village in Fukagawa where there were lumber companies. I got a job in a big sawmill in Fukagawa-Kiba. My job was to tie and untie the logs into booms in the water channel, or to saw the timber into different shapes. My days there were good but hard.

My training partners at this time were all the round logs and they could teach me the most unusual things. I had a lot of fun trying to move around while balancing on a log with only a long hook in my hand. Until I was finally able to balance on the slim logs, I often fell into the water channel and got wet from head to toe.

The master of the booms was a small man, nearly sixty years old. He would walk along the logs in such a way that they appeared as stable as a solid road. Whenever I tried it, I was submerged, glug, glug, glug, before I reached the next log and each time I got soaked to the skin. I continued to try to improve.



Even so, no matter how often I told myself: "Darn, I have to learn this!" I still fell into the water. This continued for months. I still cannot forget the joy I felt when I finally managed to walk the twenty meters to the other side. Of course, that was not my only accomplishment. I had a wide range of experiences just from carrying around chopped logs.

But how did the skills that I learned at this kind of work help me as a karateka? I think the development of balance and stability of the hip was a real bonus. When I had time, I went to the Instructor's class and it was then that my life as an unofficial member of this group started.

The following year, the JKA again informed me that they were not employing anybody, but by then I had told my boss that I quit, and took my first step into the real world of supporting oneself. I kept my desire to become an official member of the Japan Karate Association someday and to make my living out of it. It took ten years, which passed quickly, before I could keep my vow to have this dream job. In 1973, I finally became certified as an Instructor in the Central Dôjô (Honbû-dôjô) of the Japan Karate Association. At the age of thity-five, almost a second life, my dream had come true. It was also magical to win the individual competition in the 17th All Japan Championship the following year. At that time I came to understand the words:

"Shori ni chikamichi nashi."
The way to success has no shortcuts.

I was completely determined to live the "Way," to get a "Budô-Education-of-Life" and lift myself beyond age.

To this day I analyze everything with the spirit of a beginner.



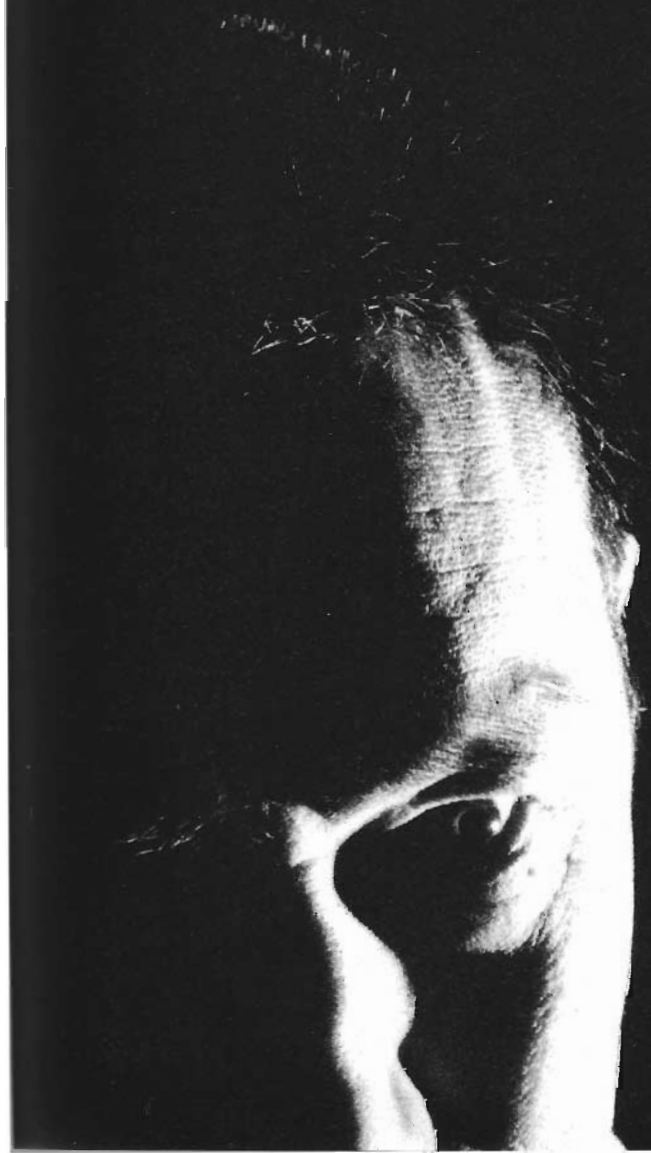


Two Illustrations by the Author

Chapter 1
Frontward Moving Techniques

第一章

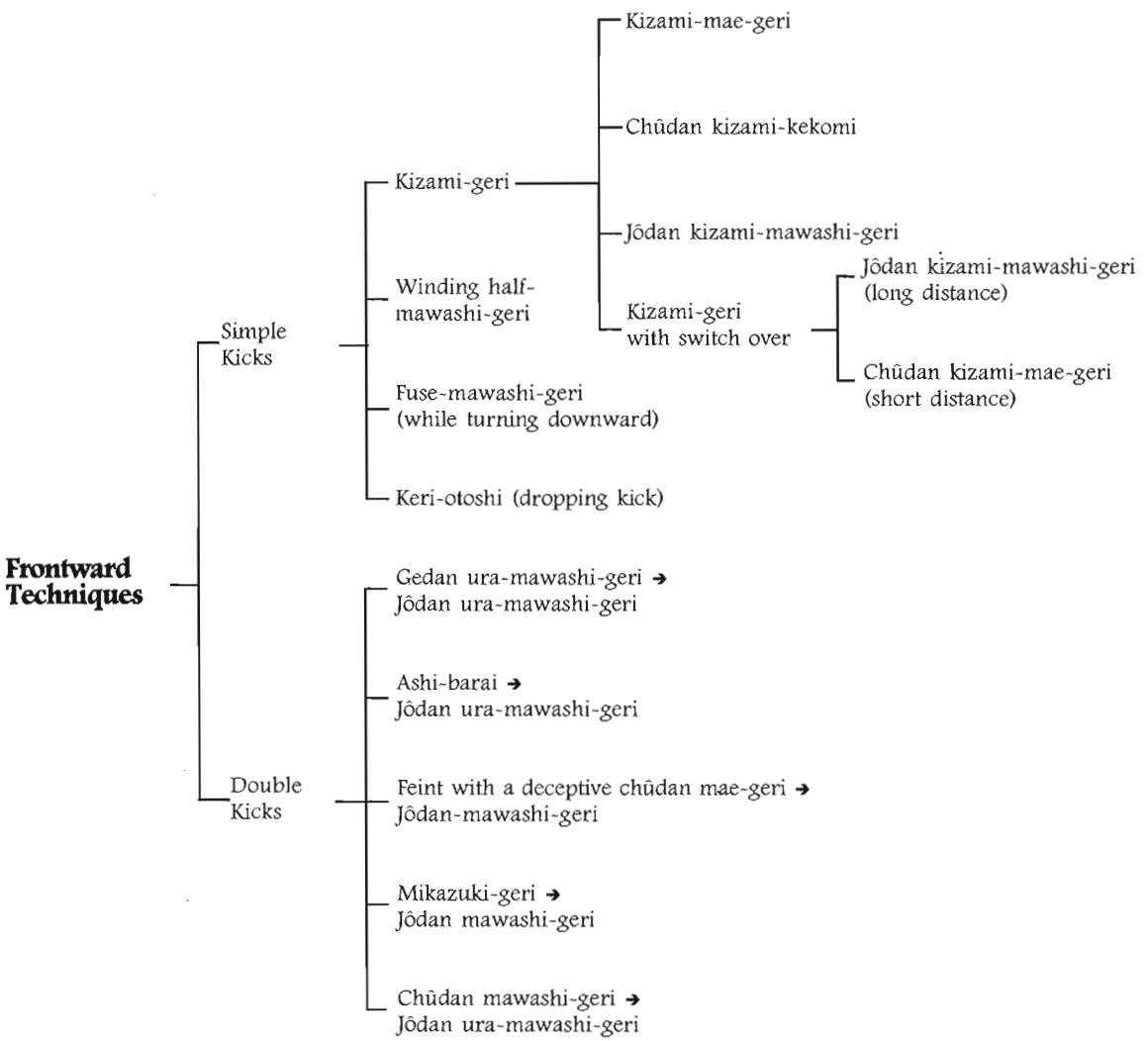
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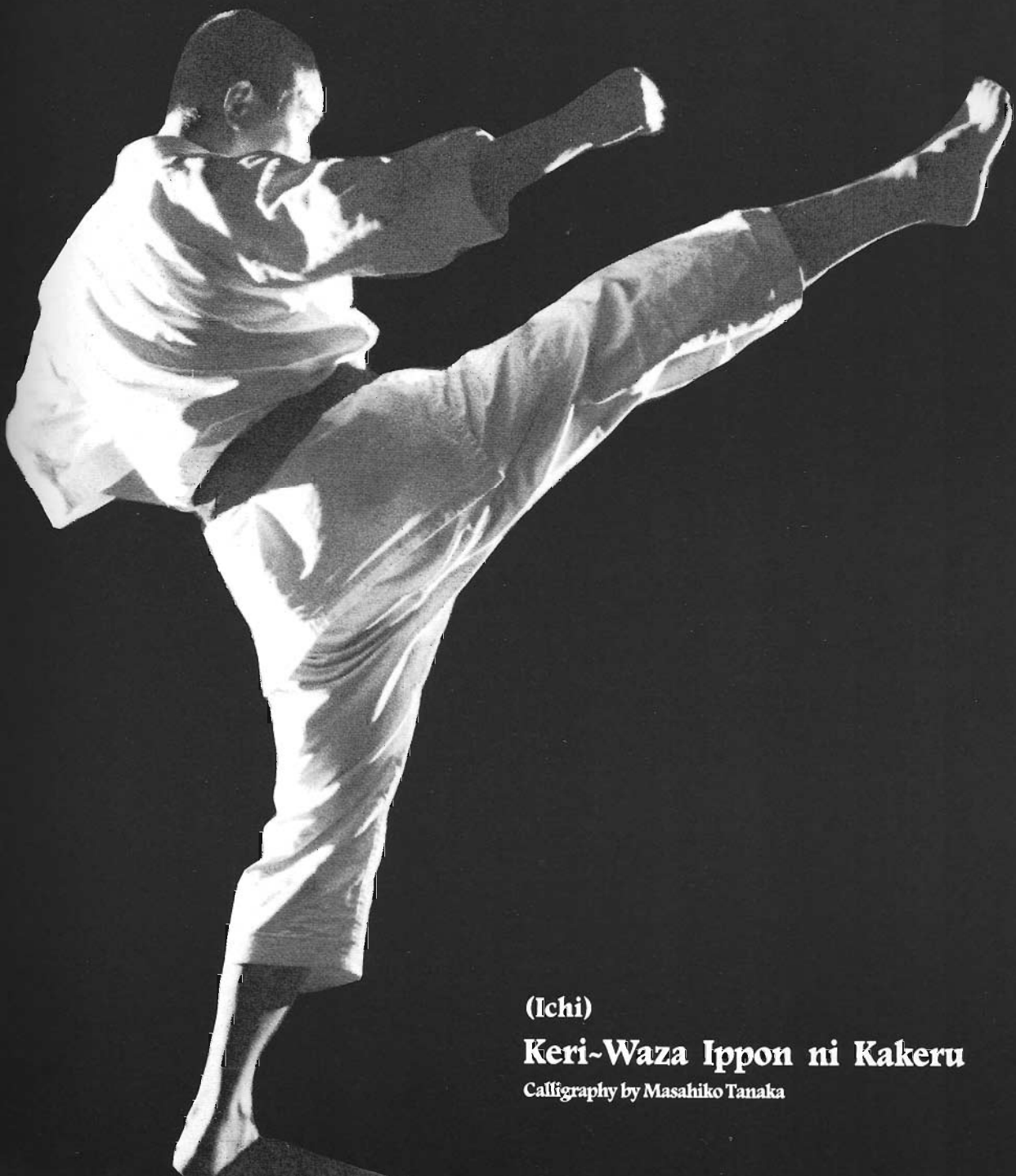
Dai Isshô

Omote-Waza

Calligraphy by Masahiko Tanaka


Frontward Techniques
Simple Kicks
Kizami-geri
Kizami-mae-geri
Chûdan kizami-kekomi
Jôdan kizami-mawashi-geri
Kizami-geri with switch over
Jôdan kizami-mawashi-geri (long distance)
Chûdan kizami-mae-geri (short distance)
Winding half-mawashi-geri
Fuse-mawashi-geri (while turning downward)
Keri-otoshi (dropping kick)
Double Kicks
Gedan ura-mawashi-geri → Jôdan ura-mawashi-geri
Ashi-barai → Jôdan ura-mawashi-geri
Feint with a deceptive chûdan mae-geri → Jôdan-mawashi-geri
Mikazuki-geri → Jôdan mawashi-geri
Chûdan mawashi-geri → Jôdan ura-mawashi-geri

(壱) 蹴り技一本にかける



(Ichi)

Keri-Waza Ippon ni Kakeru

Calligraphy by Masahiko Tanaka

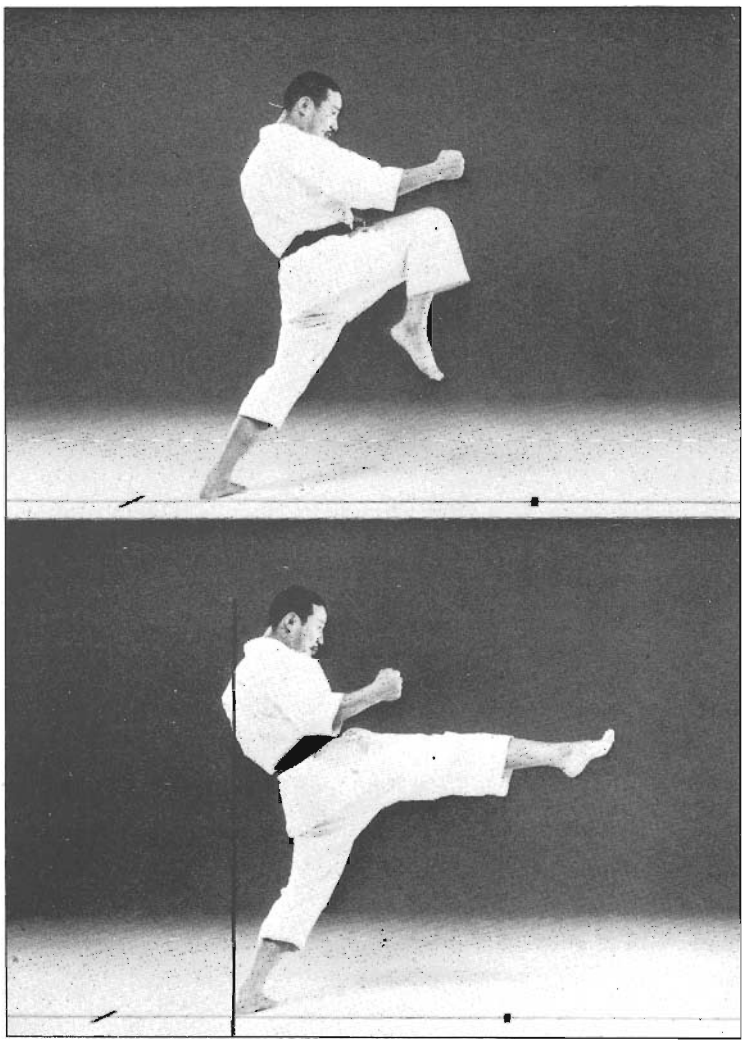
Training Mae-Geri

Important Features of the Kicking Techniques and Their Consequences

The kicking techniques start off slower than the fist techniques, but they have the advantage of a greater reach, so even smaller karateka can achieve good results if they master these techniques.

Because you have to lift your feet off the ground, it is important that you kick in an upward direction, into the blind angle. You need to maintain good balance as you kick, since you stand on only one leg. Never forget that this position is inferior to a two-footed stance for an attack or a defense after the kick. That is why you have to execute kicking techniques from start to finish as quickly as possible.

Analysis



1) The striking part of the body is the ball of the foot; the target is chûdan.
2) Face the target.
3) Keep the proper forward stance and pull the knee up as fast as possible.
4) Do not just lift the knee up, but push it diagonally forward with the feeling of hiza-geri. It is important to push the knee decisively toward the target.
5) Pull the heel of the kicking leg as close to your upper thigh as possible.
6) Keep the hip forward.
7) Point the toes of the pivot leg toward the opponent.
8) Do not lift the heel of the pivot leg off the ground.
9) Push the hip forward without lifting it. (If your opponent is the same size as you, keep your hip lower than his belt.)
10) Tighten your hip muscles.
11) Keep the weight of your body in front of the heel of the pivot leg.
12) The pivot leg is directed diagonally forward. With this power push the hip forward. (Perform the snap of your kick together with the forward push of the hip by using the pivot leg's energy, which pushes into the direction of the target.)
13) The ankle of the kicking leg is tight and the toes are pulled back.
14) Concentrate on feeling power in the groin. The hip is the turning point. Kick with the feeling that all the energy rushes forward. Use the theory of the pendulum: the hip is the pivot point of the pendulum, the upper thigh is the chain and below the knee is the weight. This goes together with the snap of the knee. The tendon on the back of the knee is fully stretched and the upper-thigh muscles become tense. As the kick is completed, the leg is pulled back without using any power. The heel should touch the upper thigh. Meanwhile the position of the knee must not change.
15) Do not change the position of your arms. People often pull back their hand on the kicking leg side, but the arms should be positioned so they are ready to defend or launch a follow-up attack.
16) It is important that when you kick you are completely focused on the kick itself. With this goal in mind you have to execute the complete movement towards the target.
17) In kumite you cannot kick hypothetical targets as in training. Once you have decided to do the kick then you have to execute the technique appropriately. This has to be learned in the basics (kihon).
18) After completing the kick the kicking leg has to land quickly in front of the pivot leg. If there is an opponent you may have to be ready for a follow up attack, depending on whether you land on the inner or outer side of the opponent's leg. The technique is complete when the kicking leg is completely back on the ground.

Important Points

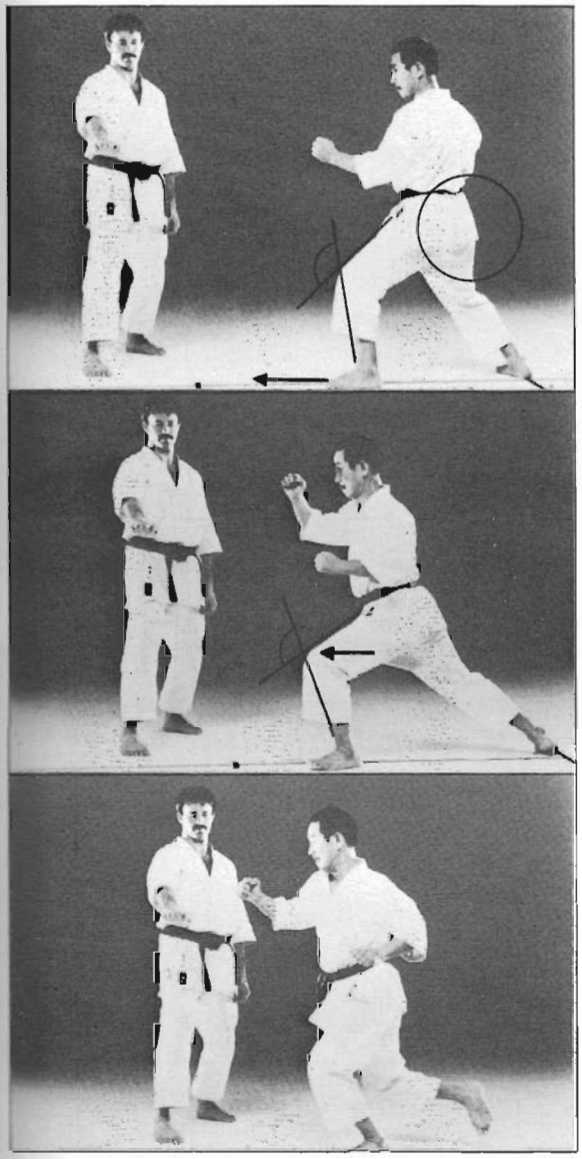
While training you always have to keep in mind points 1 to 18. I have explained the individual parts of the movement, but it is very important to execute the whole technique as fast as possible. Once you have lifted your knee you are already in the middle of the kick. It is important that you always kick as fast as you can.

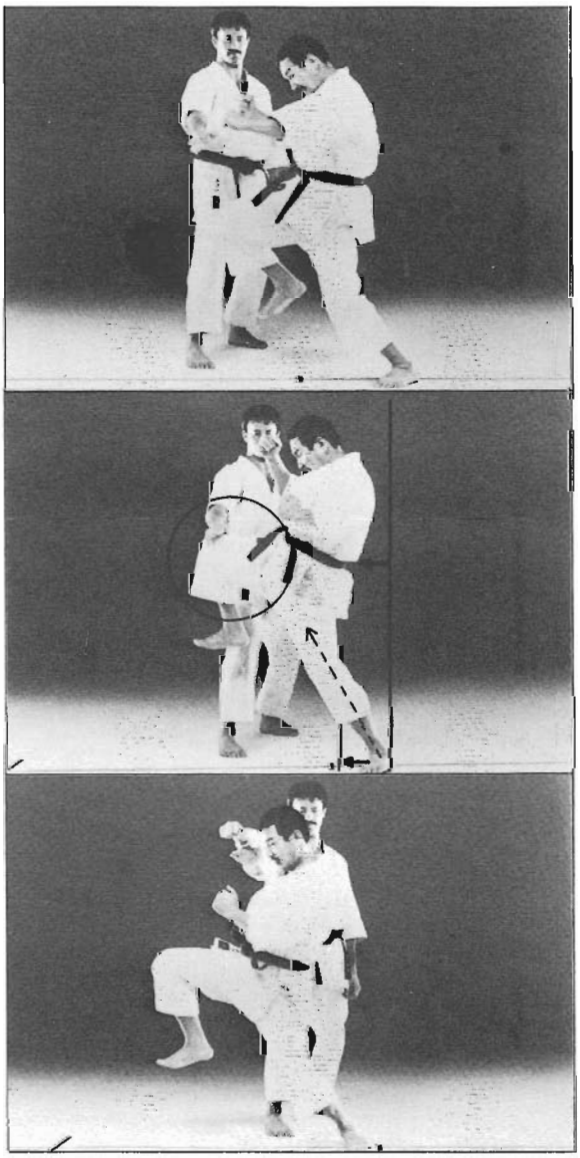
Kicking techniques do not have a rotation movement like fist techniques. For this reason it is difficult to kick with kime at a short range.

In executing the technique you have to train the following three aspects:

1) Timing
2) Balance
3) Angle

Training Hiza-Geri





Important Points

The training of hiza-geri is very effective as preparation training for mae-geri. Keep in mind the points I mentioned earlier:

1) Is your posture correct? Is the height of your hip constant?
2) Are the toes of the pivot leg pointed forwards?
3) Is the upper thigh pulled up enough?
4) Is the angle of the knee correct?
5) Is the angle of incidence diagonal from below?
6) Is the pivot leg tense enough?
7) Is the hip pushed forward enough and not opened too wide?
8) Is the upper body kept ahead of the heel of the pivot leg?
9) Are the arms kept in a consistent upright posture (kamae)?

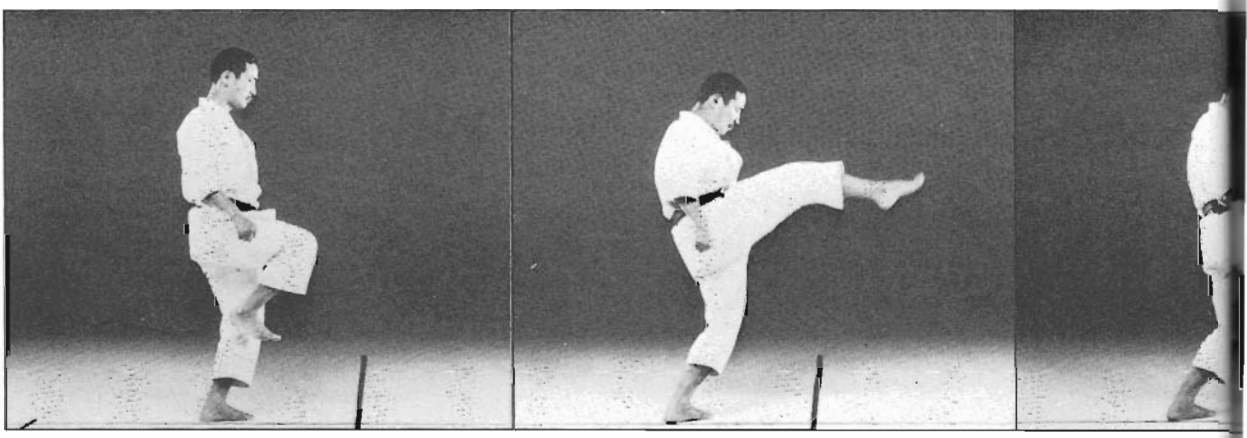
* Start the kick with the hip as the turning point, remembering to tense the upper part of the upper thigh (groin).
* Note that the front leg becomes the pivot leg when you start the movement.
* Make sure that the pivot-leg knee is bent forward at the start of the movement. As you pull up the knee, you must channel strength into the pivot leg; in this way you can develop enough pressure from this leg. Imagine the feeling of oi-zuki. It is as if you want to deflect the front leg with forward pressure. Do not change the height of your hip during the movement, and try to lunge forward by using thrusting power that develops with the tensing of the pivot leg.

Training of Consecutive Kicks (Renzoku-Geri)
Kick Jôdan (A) and Chûdan (B) in One Fluid Motion (as shown below)

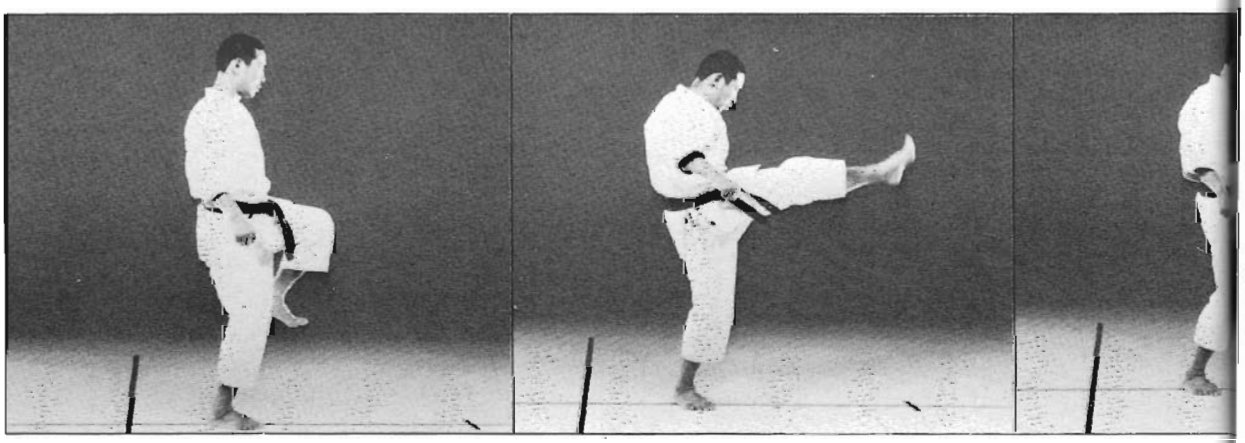
In this kind of training it is very important that when the leg lands the other knee is immediately pulled up. Note that if you only think about the first kick you will be too slow in pulling the leg up for the following kick.

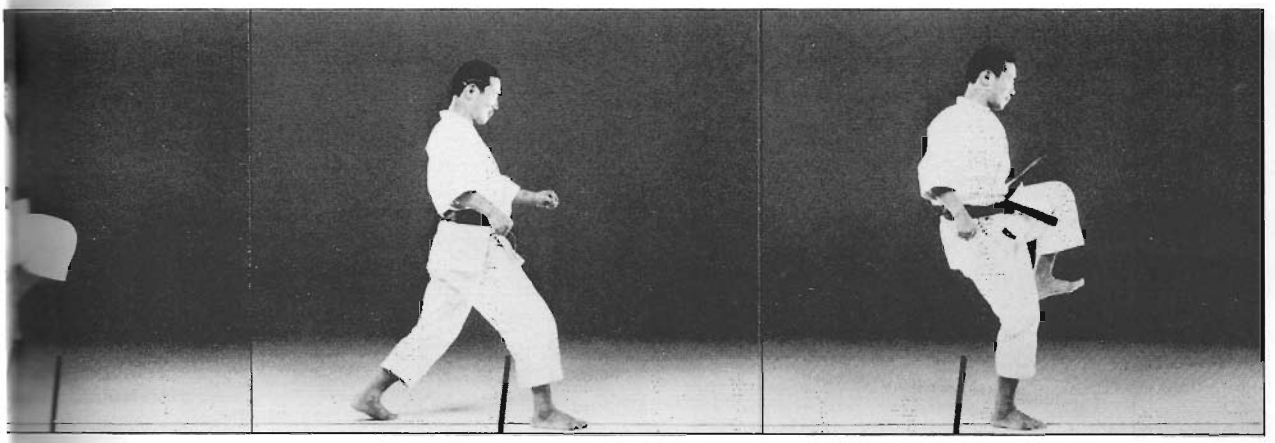
Since the first kick is executed from a straight position with the knee already lifted, there is only a little starting movement. Because of this you might kick without using your hip. Therefore, when you kick, you have to tense the hip muscles and endeavor to push your hips forward. Take care not to execute this kick using only the leg.

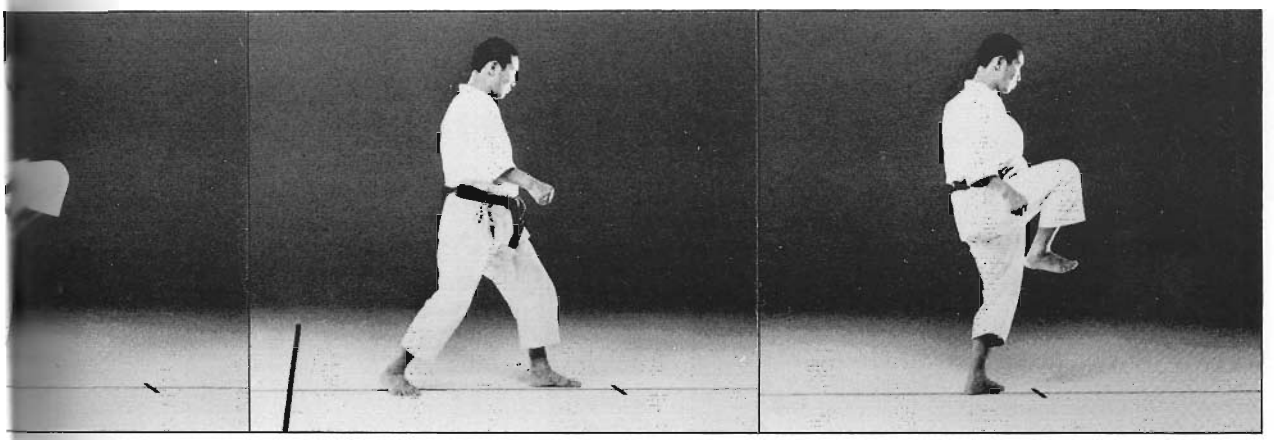
A



B





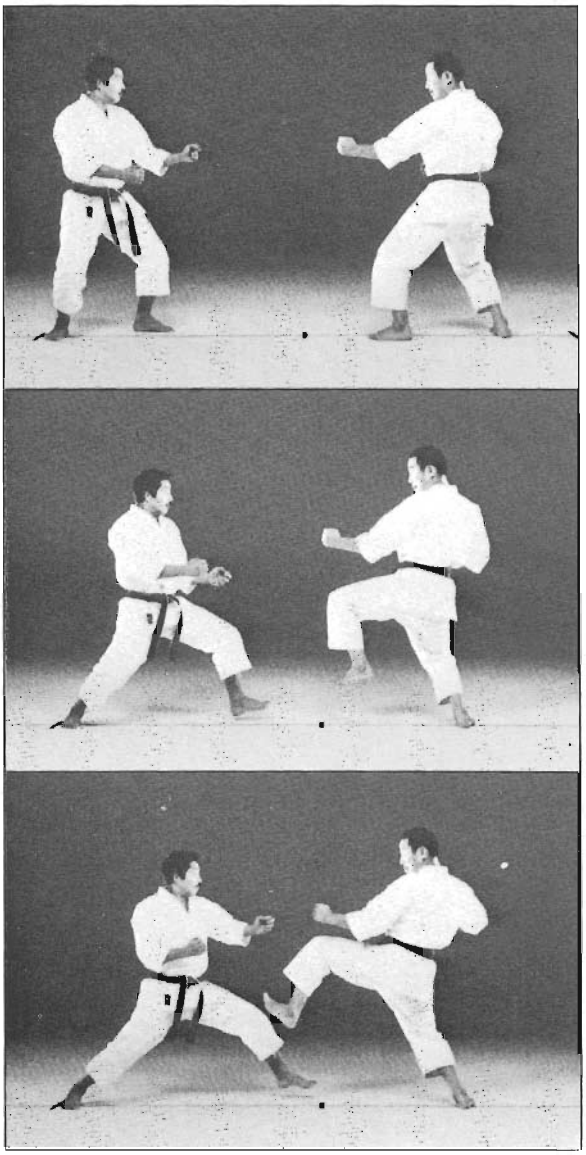


Part 1: Simple Kicks

1. Kizami-Geri

Kicks with the front leg are kizami-mae-geri, kizami-mawashi-geri and kizami-yoko-geri. They differ in distance and angle and are used as an attack or a direct counterattack (deai). I personally used kizami-mawashi-geri very often, but first I want to talk about the mae-geri in the form of a kizami-mae-geri. If you practice pushing the hip forward, as well as stretching the pivot leg as in basic training, the kizami-mae-geri will become an effective technique.

Kizami-Mae-Geri as a Direct Counterattack (Deai)



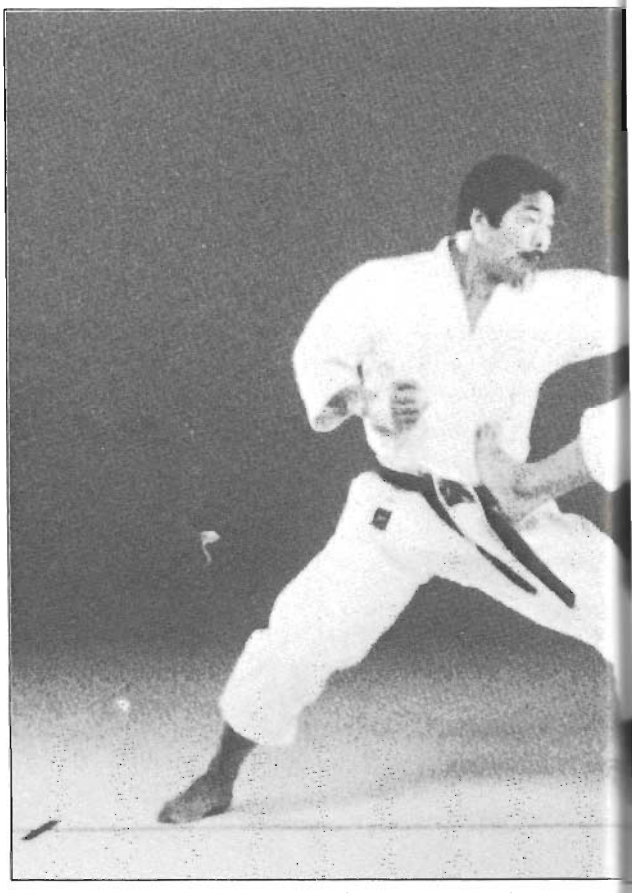
1) The ideal fighting position is when both partners have their front leg on the same side (gyaku-gamae). To enable a quick reaction keep the shoulders loose and the elbows close to the body.
2) Point the hips firmly forward.
3) Wait for the opponent's attack and, during his movement, kick by pushing the hip forward.

Special Features

1) Since the front leg is closer to the opponent than the back leg, this technique reaches its target faster.
2) This technique is very effective due to the minimal starting movement required.
3) Since the front leg is close to the opponent, you can kick through the blind angle. This makes it difficult to block.

The Center of Gravity

1) Keep your center of gravity forward when you execute such a short technique.
2) Do not lean backwards or to the side.
3) Keep the pivot-leg knee flexible.
4) Try not to let the toes on the pivot leg point outwards.
5) The heel of the pivot leg should never lift off the ground.



4) Keep your posture straight, and at the same time, push against the back leg, push the hip forward and snap the kick.
5) As a counterattack, the power of the kick increases, depending on how you throw your body weight into the opponent.
6) Take care to put your center of gravity as far forward as possible and to tense the pivot leg.
7) In mae-geri, stretch your ankle horizontally.
8) The target is just below the opponent's belt.
9) Lift the knee straight up.

Points to Remember During the Kick

1) The kamae:
 - -the hip is directed forward,
 - -the leg stance is narrow and the hip is low,
 - -the toes of the back leg point forward.
2) Push the hip forward.
3) Stretch the pivot leg.
4) Keep the hips open enough.
5) Push the knee forward, as if you intend to strike the opponent. This is also a good defense.
6) Snap the kicking leg.
7) Keep strong tension from the ankle to the ball of the foot.

Alertness (zanshin)

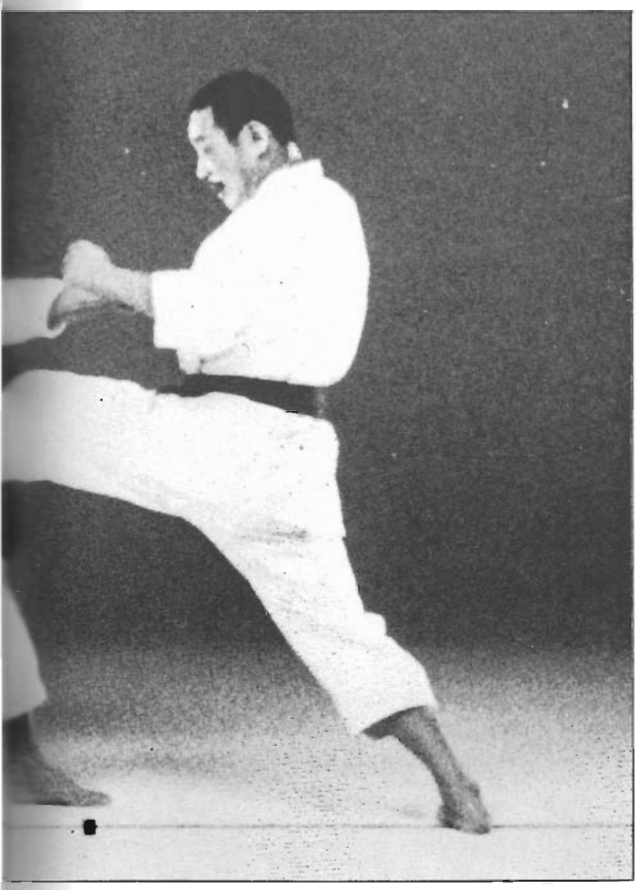
If your opponent starts a counterattack, you should consider three possible actions: 1) a direct counterattack by your opponent, 2) stopping your technique and 3) completing your technique. With kizami-mae-geri you should pay particular attention to point three.

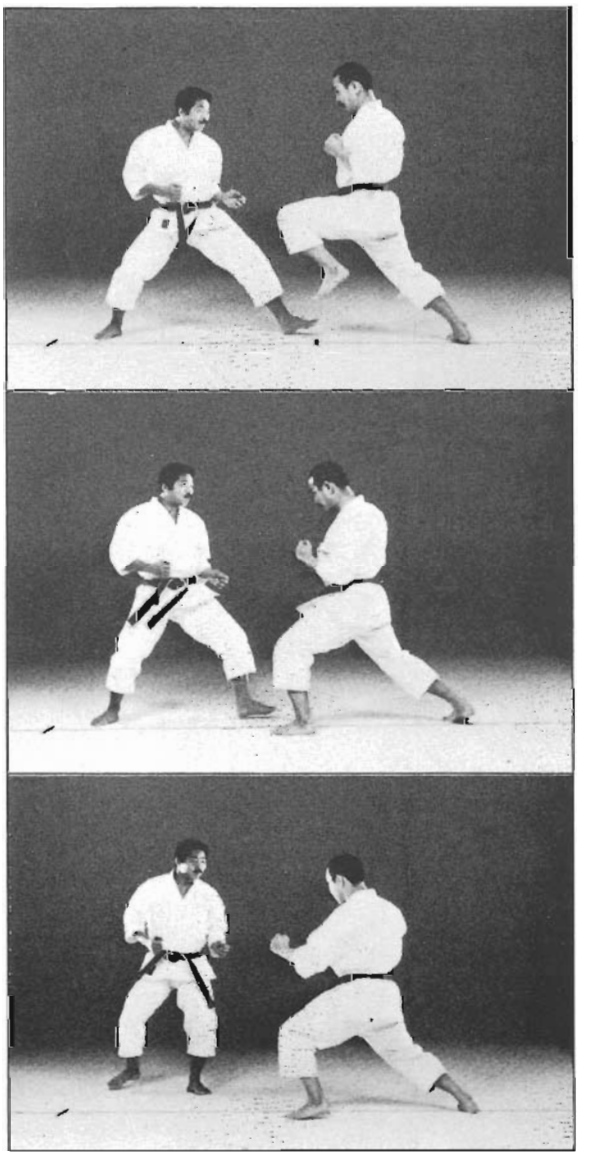
Depending on how the kicking leg lands after completing the technique, you can put yourself in an advantageous position that is not open to a counterattack. This is important when executing a follow-up technique from this position.

Timing

This is the most important thing in a fight. At the exact moment of the movement, you must decide which technique is the most effective. This timing has to be developed through different kinds of training. Also note that kizami-geri can be used in three ways: 1) direct counterattack (deai), 2) attack (kôgeki) and 3) switch over (kiri-kae). The form you use depends on the opponent's movements.

The content of this chapter is not only for kizami-geri, but is highly relevant to all kicks and fist techniques. I ask you to consider these points whenever necessary as you go through the book.



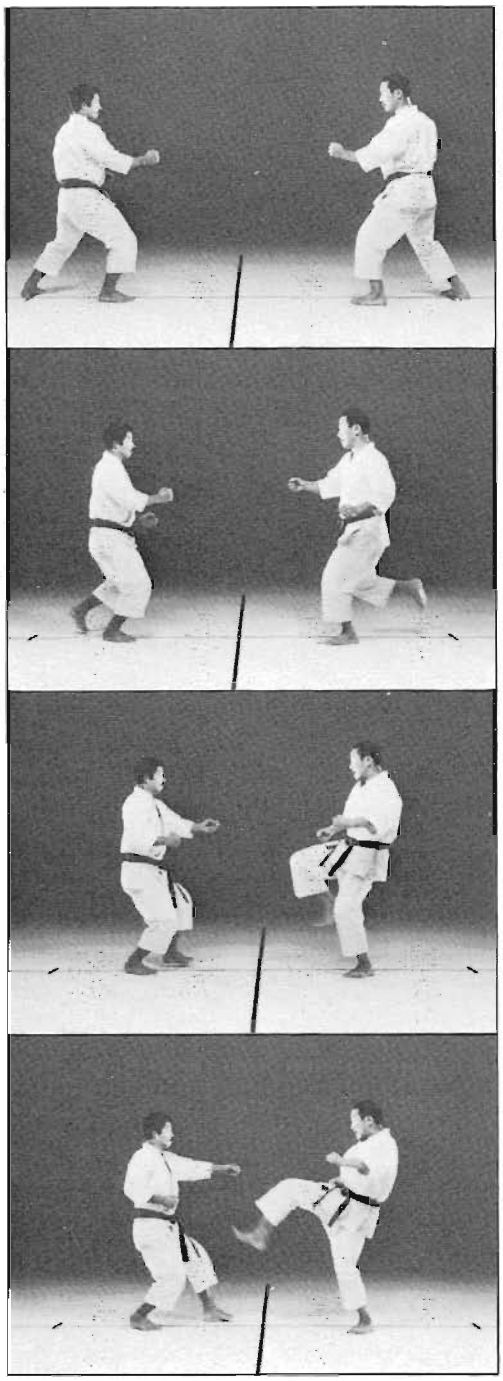


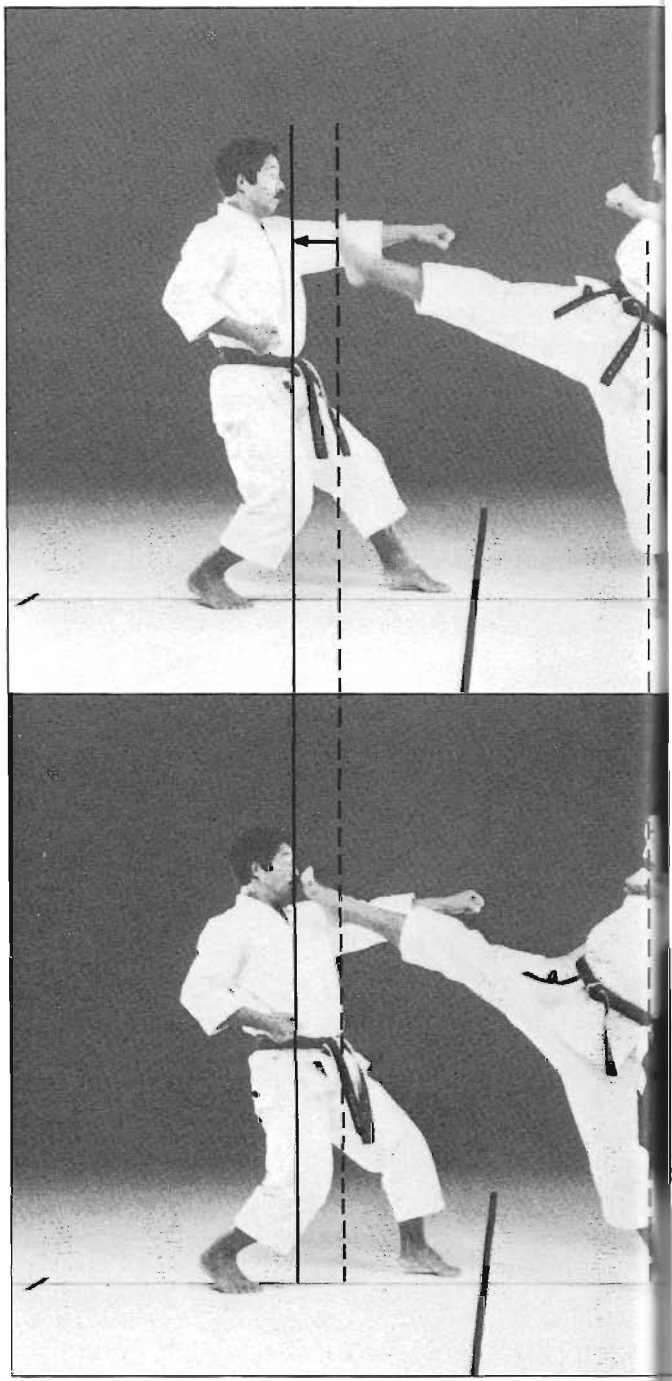
10) With this technique it is particularly important to pull back the leg.
11) Make yourself small and then expand.
12) Angle your knee sharply.
13) Kizami-zuki and jôdan-gyaku-zuki are ideal to use as follow-up techniques.
14) In applications you can also do chûdan or gedan-yoko-geri (kekomi).

15) Training methods:
 a) Push the hip forward from heisoku-dachi.
 b) Push the hip forward from neko-ashi-dachi.
 c) Push the knee forward as a kick (hiza-geri).
 d) Kizami-geri → gyaku-zuki
 e) Kizami-geri → kizami-zuki.

Jôdan Mae-Geri as a Direct Counterattack (Deai)

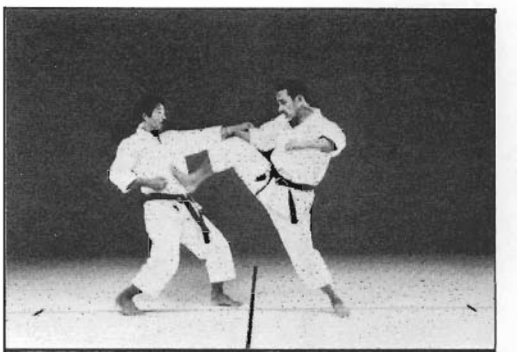
Have another look at the points of kizami-mae-geri as a direct counterattack. This is a very strong technique but also very dangerous, so it is almost never used in competitions. Pay attention to the stroke on the photographs. It is easy to see how extra reach is gained by pushing the hip forward and using force from the pivot leg. In this example, mae-geri is executed as a thrust-kick (kekomi).

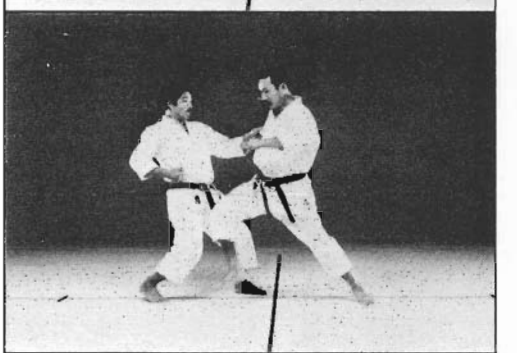




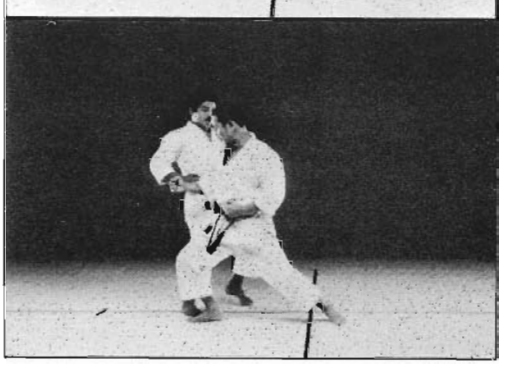






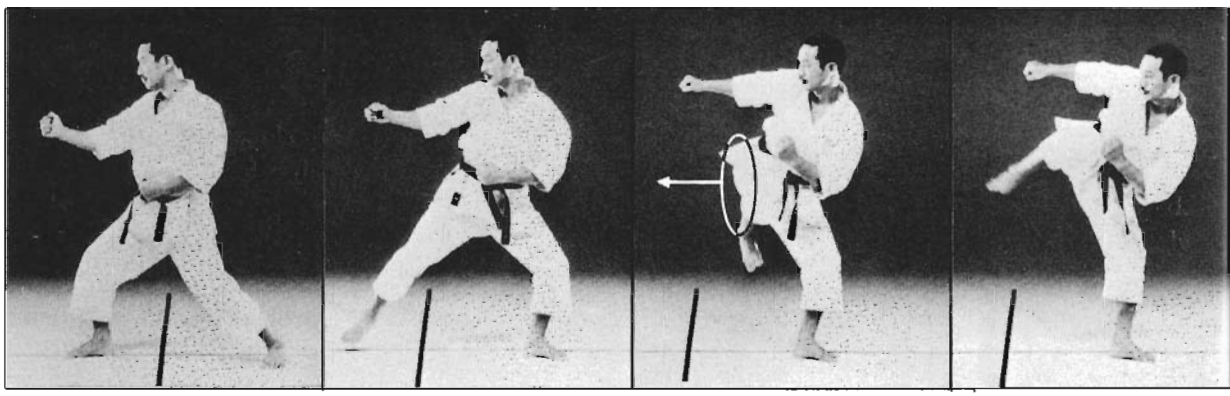


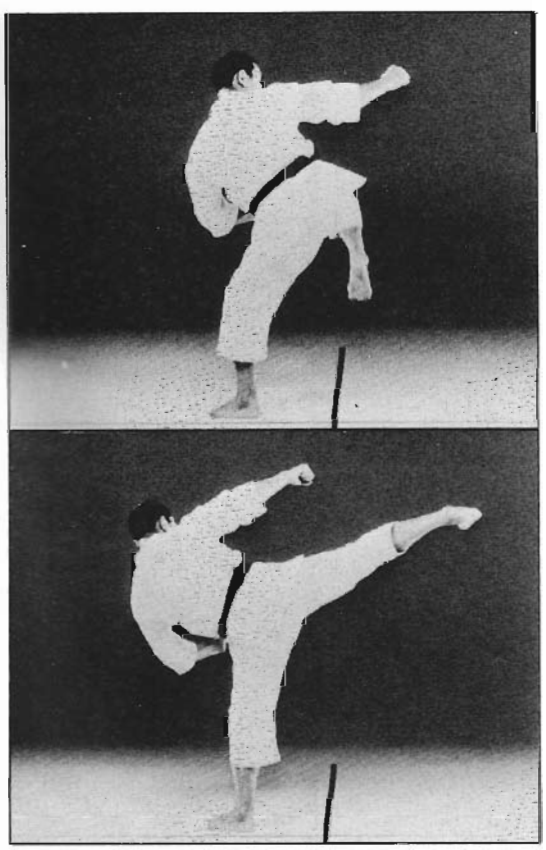




Training Form of Yoko-Geri (Kekomi)

Yoko-geri is a kick against an opponent positioned to your side. There are two ways of kicking sideways, the pushing thrust kick (kekomi) and the upward snapping kick (keage). Let us examine the first one. To make optimum use of the special characteristic of this kick you have to execute it in such a way that your body gets to the side of the opponent, whether you are attacking or defending. (This is an opportunity you have to create.) Because of its long reach, this technique is also effective if your opponent is far away. Conversely, the starting movement is easily noticed, so if your opponent is in front of you, the technique is difficult to execute.

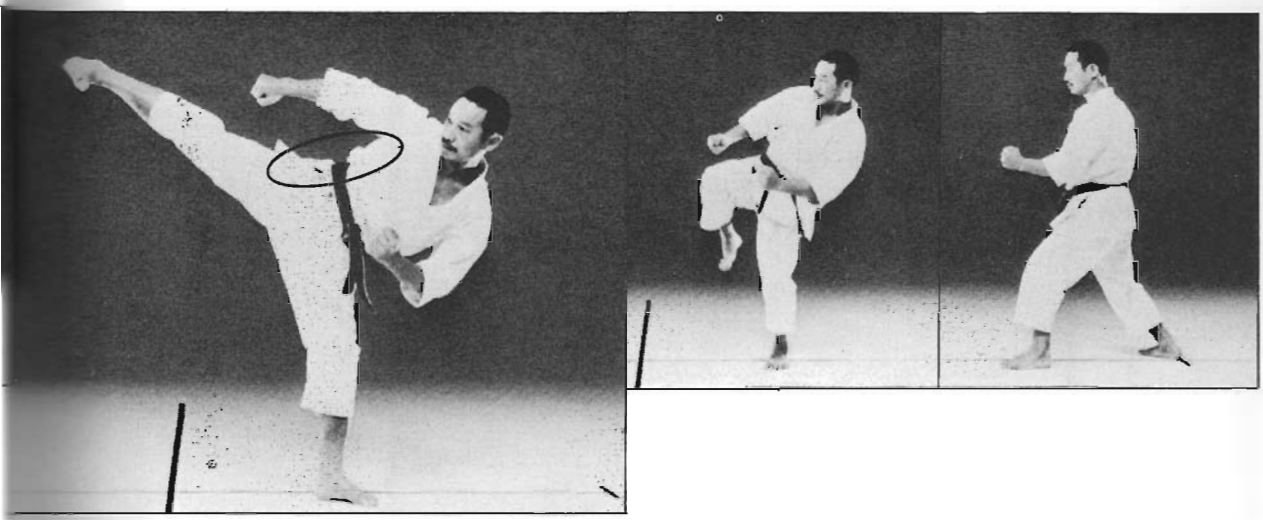




Important Points

(1) The hitting part is the edge of the foot.
(2) The targets are:
 a) the side of the knee or the junction of the quadriceps of the opponent (gedan),
 b) the sides of the upper body (chûdan), and
 c) the chin (jôdan).
(3) The knee is pulled up the same way as in mae-geri, but the attack is directed to the side.
(4) When you kick, put all your power in your toes and tighten the edge of the foot firmly.
(5) Bend your body like a spring from the hip to the knee.
(6) Stretch the muscles of your side and your back sufficiently.
(7) Look in the direction of the target (from the side of your body).
(8) Stretch the arm on the kicking side of the body, or punch uraken simultaneously.
(9) The heel of the pivot leg must never lift.
(10) Keep the pivot leg slightly bent as a reserve. Do not stand up too straight.
(11) Keep the arm on the pivot leg side slightly bent.
(12) Make sure that the upper body does not lean in the opposite direction of your attack.
(13) Use the hip properly.
(14) Do not be afraid.
(15) Use the edge of the kicking leg determinedly. Take care that the sole of the foot does not point upward, and that the little toe, rather than the edge of the foot, does not become the most forward part of the kicking leg.
(16) The direction of the kick is straight to the side.
(17) Pull back your leg quickly. At this point the height of the knee must not change.
(18) When you land the pulled back leg, remember the mae-geri exercise on page 42.
(19) The course of the kicking leg is like the course of the pulling leg.

Therefore yoko-geri is only possible if the opponent is positioned at your side. The kick is useless against a retreating opponent, but very useful as an advancing attack on an opponent who is just about to attack.





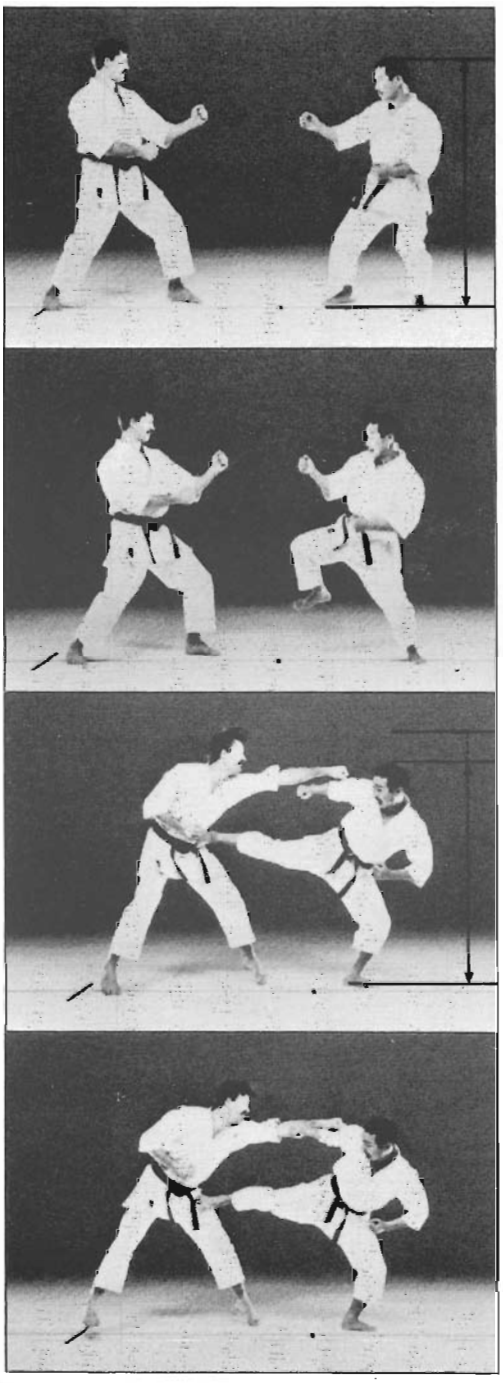
Chûdan Kizami-Yoko-Geri (Kekomi)

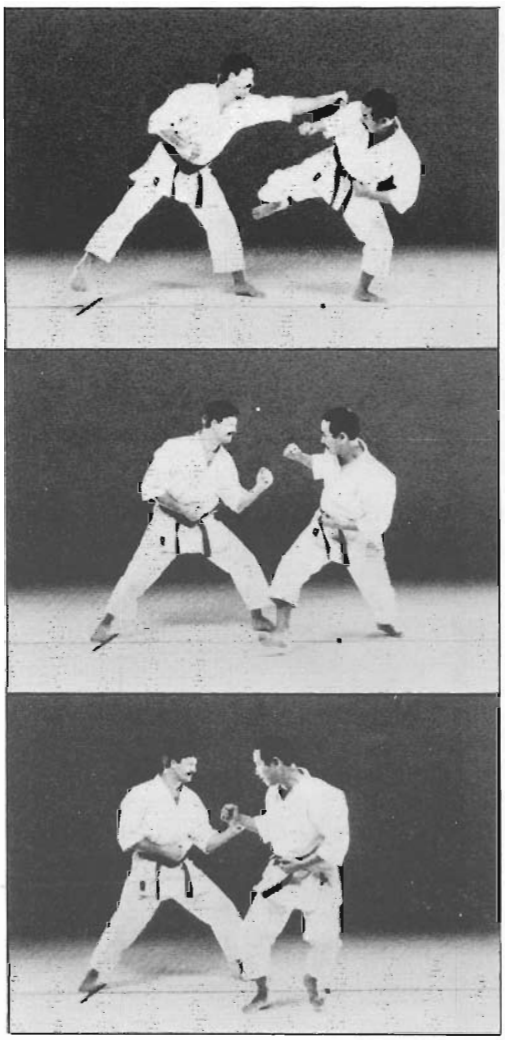
This kick is used in the same way as kizami-mae-geri and has the same training method, the same characteristics and the same important points. The following points should be noted:

1) If you intend to kick yoko-geri, also adopt a starting position that is not turned sideways (→ no hanmi). Instead, the hip is directed as far forward as possible.

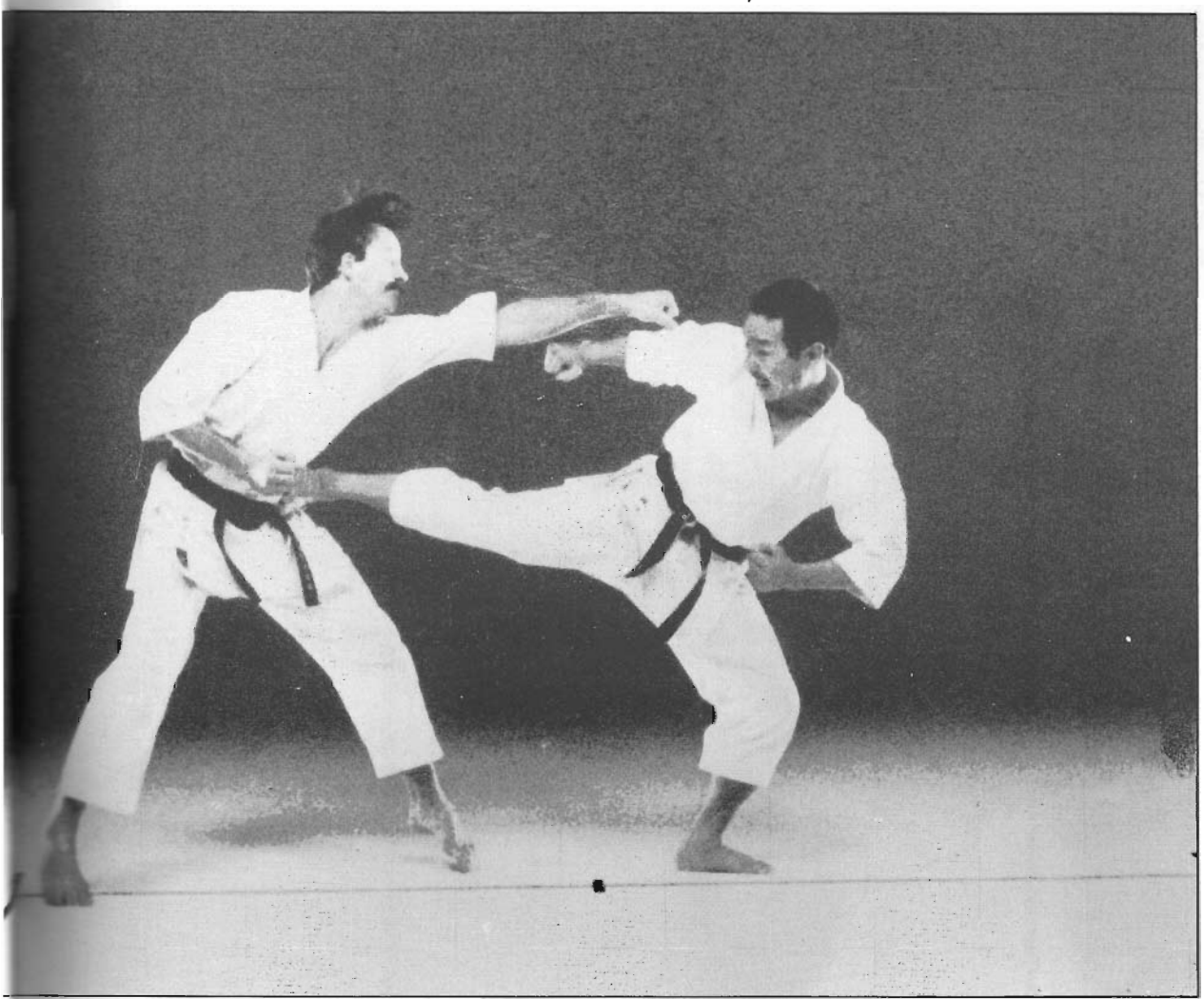
2) You have to be sure that the body does not stretch upwards when you kick. In fact it should be just the opposite so that when you kick you have the feeling of diving forward with your body. (Look at the position of the strokes in the photographs.)

3) The timing of the kick should result in counter-attacking the opponent's forward movement.





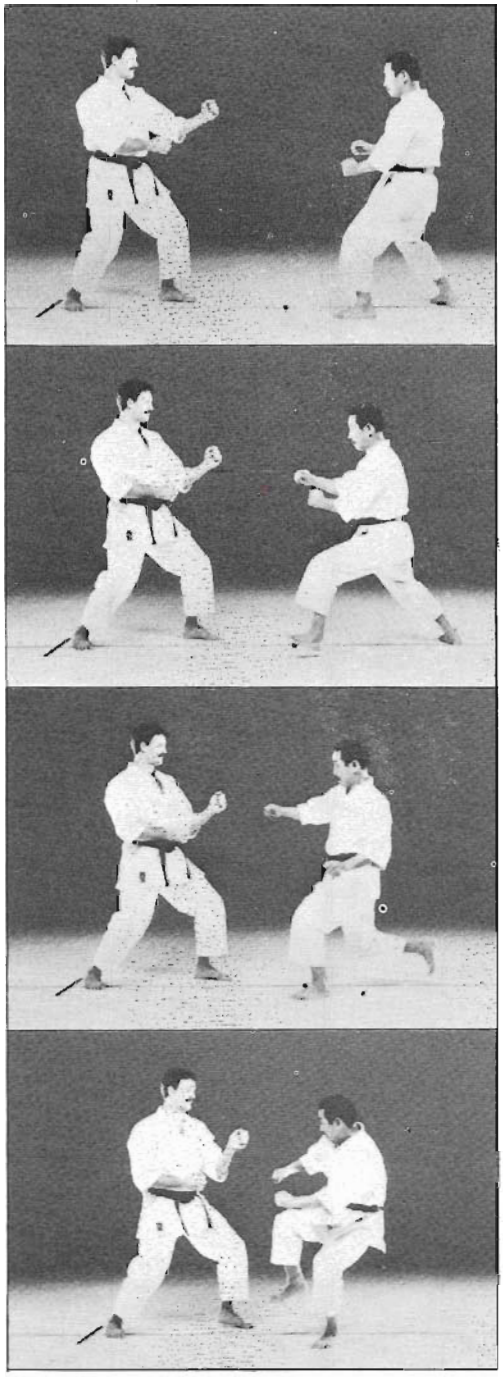




Gedan Yoko-Geri (Kekomi)

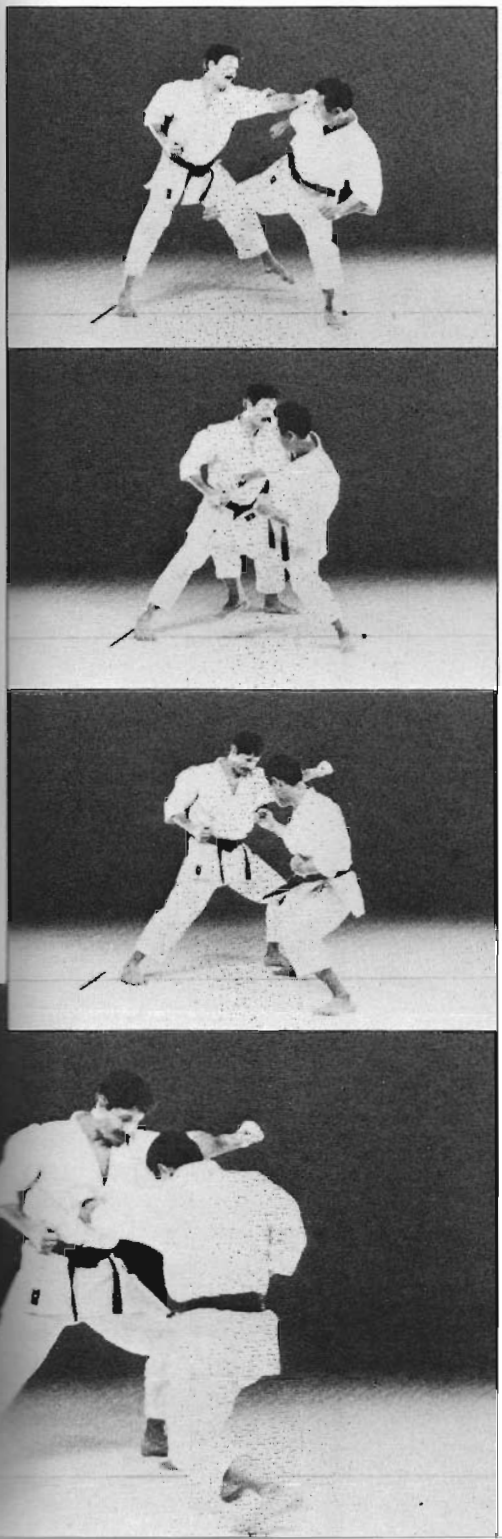
As I mentioned in the paragraph about the basic training of yoko-geri, you have to ensure that the knee is pulled back far enough. When stepping forward with yoko-geri, it is often the case that people neglect to pull back the knee sufficiently. As with mae-geri, it is important to kick with the feeling of thrusting your knee into the opponent.

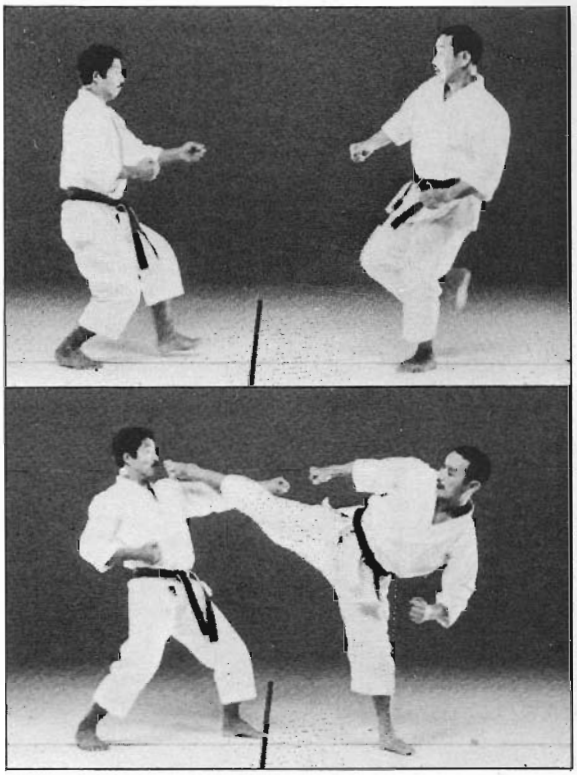
At the moment of the impact you have to have a feeling of stretching and contracting your body in one move. You must not open up your body too widely or your follow-up attack will be too slow. A good exercise is the combination yoko-geri → gyaku-zuki.





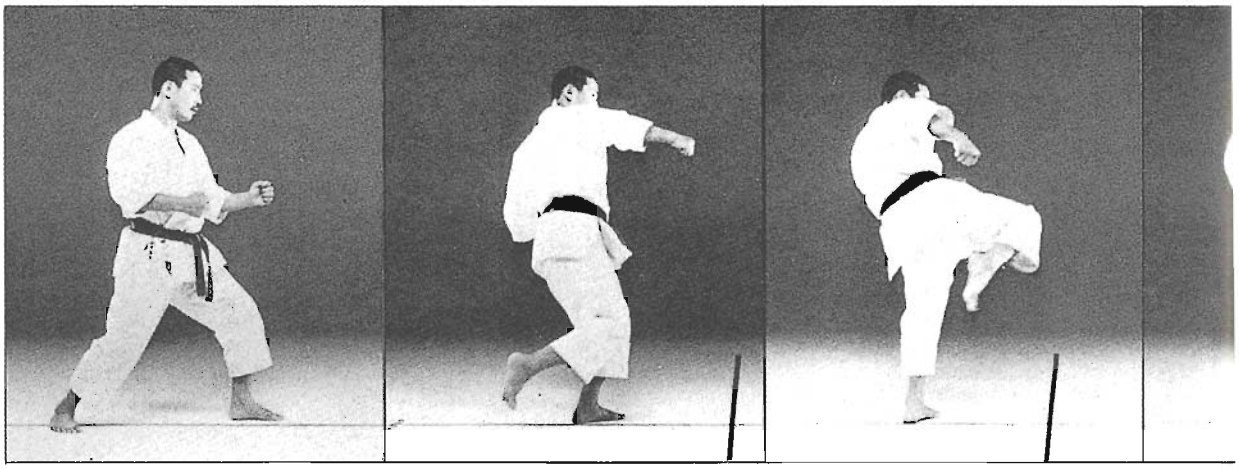
As you can see in the photographs, the target is the inside upper thigh. This is an attack on a weak point of the opponent's position and results in the destruction of his posture. Be aware that you can parry sideways (tai-sabaki).

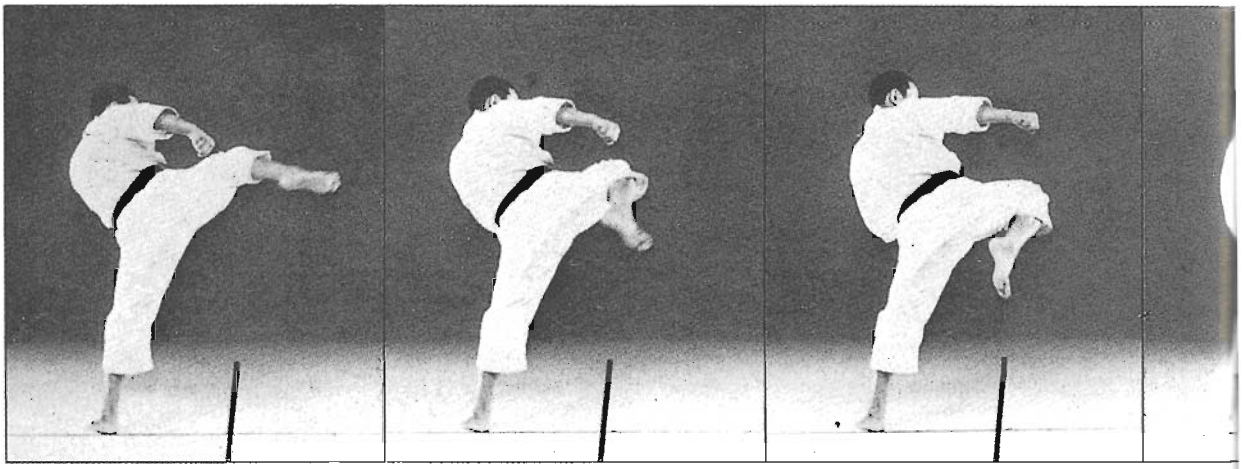




Training Form of Mawashi-Geri

Mawashi-geri is a relatively new technique, which was developed as a variation of mae-geri. Its special feature is the approach from the side in contrast to the straight attack of mae-geri. Mawashi-geri can be performed at any short distance by using the hip appropriately and can be used when the distance is too close for

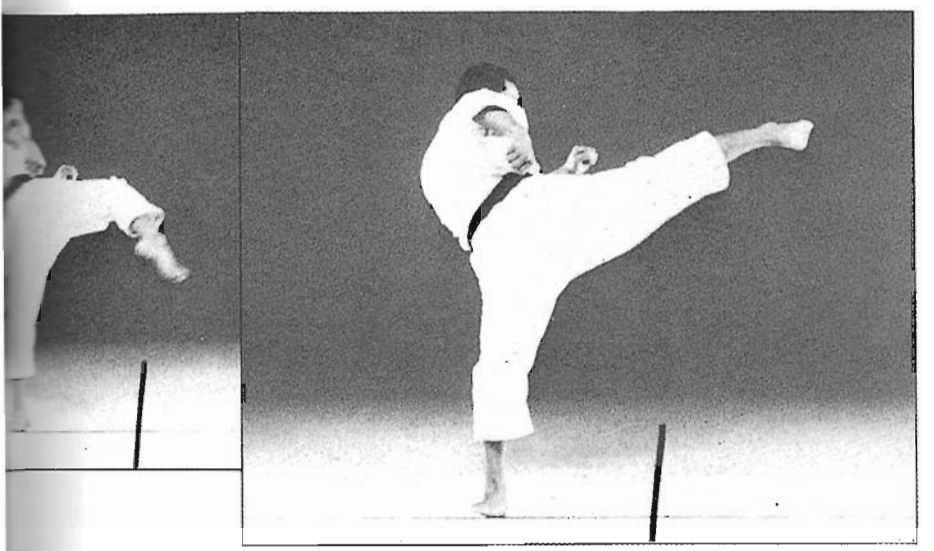


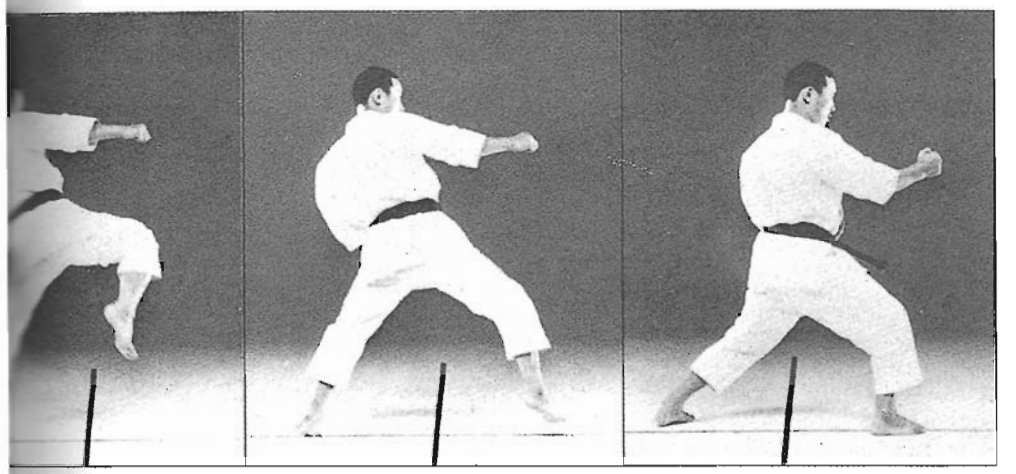


Important Points

1) The striking parts of the body are the ball of the foot or the back of the foot for long distances.
2) The distance depends on the rotation of the hip and can be divided into long range and short range. (Inverse rotation for short range, rotation within the movement of the kick for long range.) For notes on rotating the hip, read the sections on Kizami Mawashi-Geri with a Switch Over on page 64, and Ashi-Barai on page 168.
3) You pull up your knee as if you want to thrust the knee into your opponent. (You can see this on page 58, Analysis.) Do not kick after you have pulled back the knee. Instead it is important to pull the knee up as the hip rotates and you execute your kick. It is very helpful for your own protection if you try to thrust your knee into your opponent.
4) The center of gravity is in front of the pivot leg in the direction of the kick.
5) The central axis of rotation depends on the distance, and is either in the middle of the body or transferred to the pivot leg. Try to make this rotation axis the center of your turning movement.
6) Turn the pivot leg with the hip rotation. Have the feeling of pressing your foot into the ground.
7) Point the toes of the pivot leg forward as much as possible. Depending on the target of the kick the

mae-geri. The great power of this technique comes from rotating the hip and snapping the knee.





direction of the toes may change, but they must never point backwards. However, if you overdo it and try too hard to point your toes forward, you get the wrong result and cannot complete the kick at full range. When doing the kick the toes always end up pointing outwards, but they should point to the opponent as much as possible, and only point outwards the moment you hit the target.

8) The pressure from the back leg is the same as in mae-geri. The hip should be pushed forward as well. This point is important for all techniques in Karate-Dô. With this in mind, you should regularly study the points on page 42.

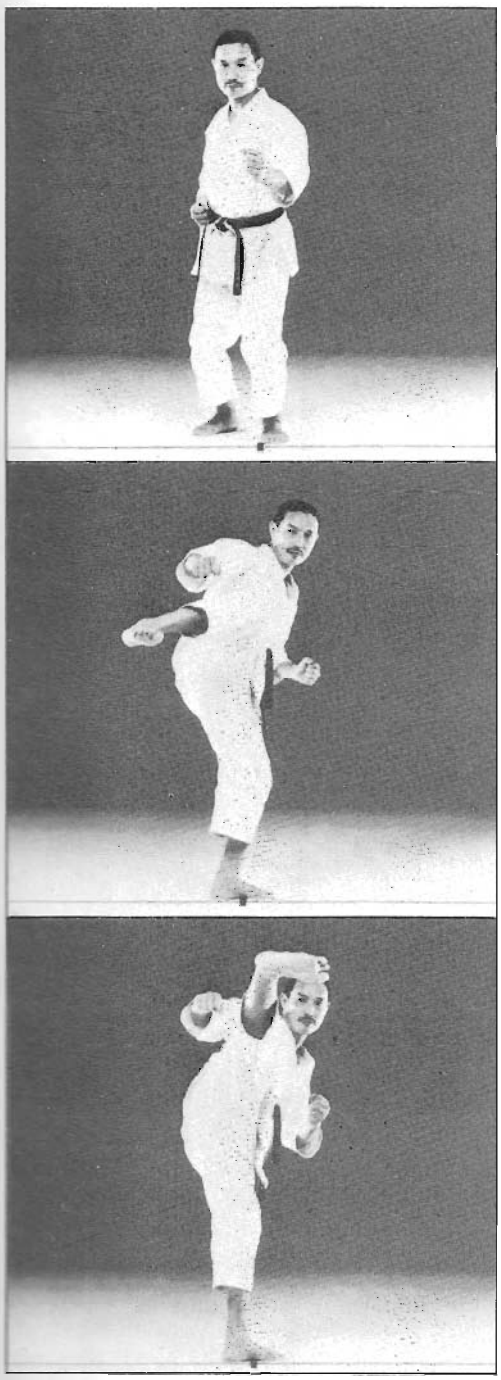
9) The previous point 8 also applies to landing on the leg after pulling it back.

10) Never let the hand on your kicking side fall inside.

11) Your other hand is slightly pulled back.

12) In training it is useful to punch gyaku-zuki after you land on your leg. If you lift your center of gravity when you kick, or even lean backwards, the gyaku-zuki will be slow. It is therefore good training to execute it as you come down. If the gyaku-zuki is not smooth or is too late, it means that there was a mistake with the kick. This exercise is a very good way of checking your mistakes by yourself.

Analysis



At the beginning of the kick the toes point straight forward. They will turn as the movement starts.

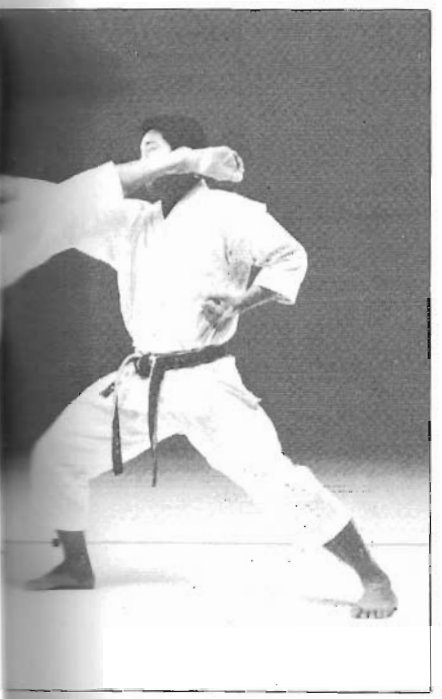
Again, lift the knee as if you want to thrust it into your opponent. If you pull the knee to your side the kick will be slow. Pulling the knee in front of your body also serves to defend against an opponent's counterattack. The part of the kicking leg from the knee down should be parallel to the ground.

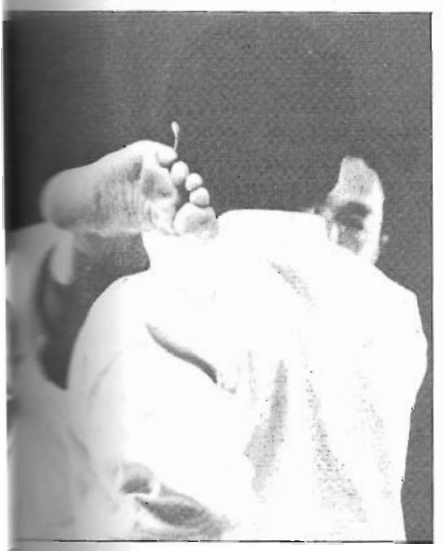
During the kick everything from the ankle to the toes should be tense, as if you want to push forward with the edge of the foot. The toes must never point upward.



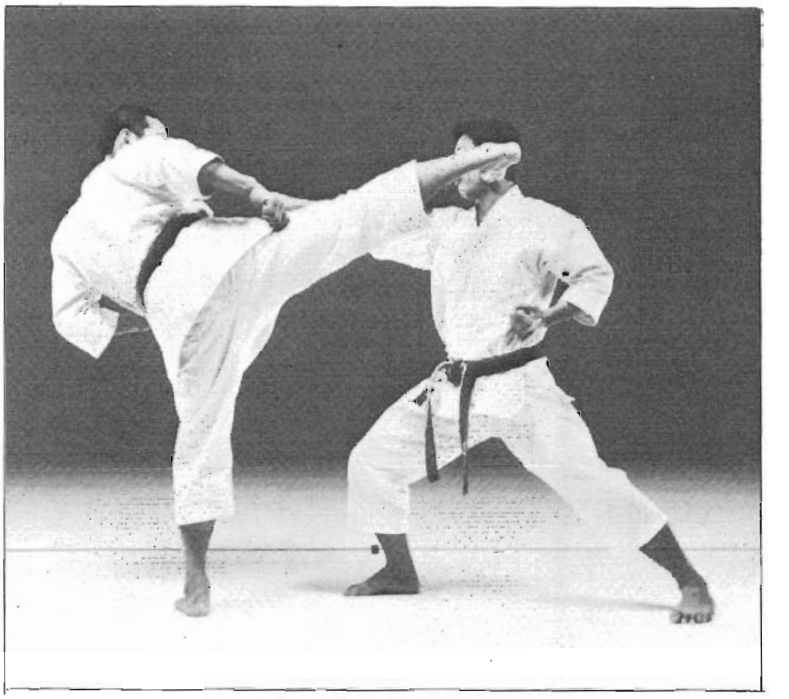


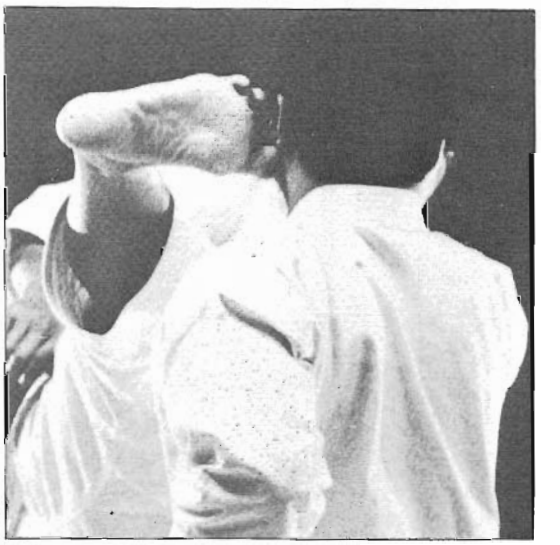
Jôdan Mawashi-Geri with the Back of the Foot





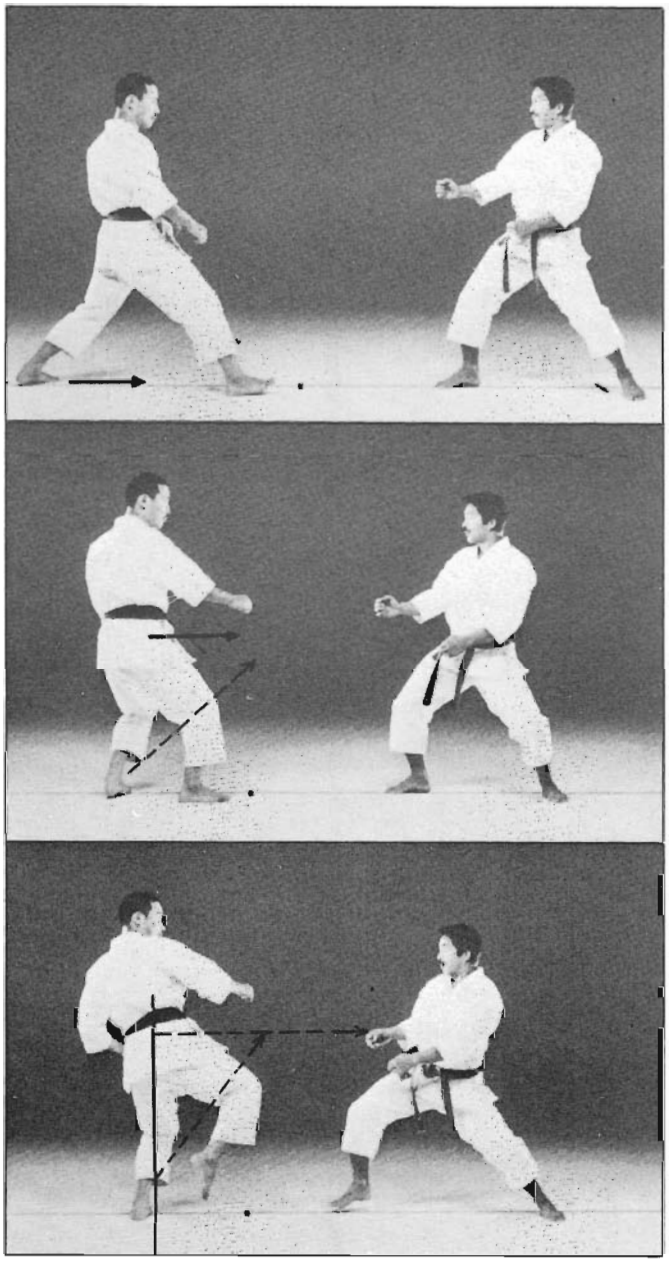
Jôdan Mawashi-Geri with the Ball of the Foot





Kizami-Geri as the Attack

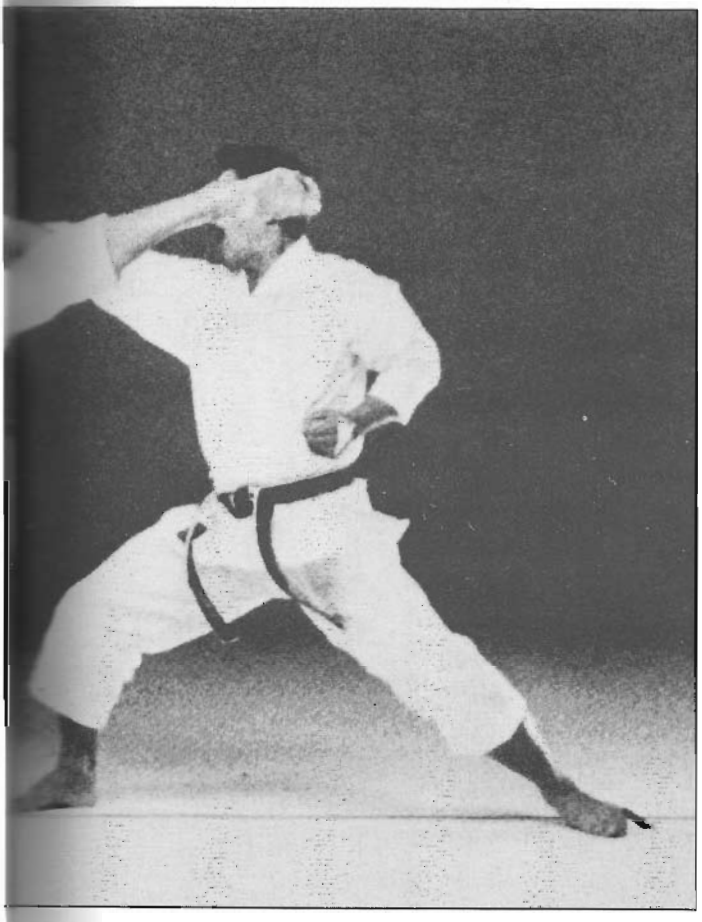
1) Fighting position: there is a short distance between the front leg and the back leg, the hip is low.
2) The hip points forward. Use the hip to gain distance.
3) The targets are the sides of the upper-level, middle-level or lower-level of the body.
4) The striking part of the body for the upper-level is the back of the foot. For the middle-level and the lower-level kick with the ball of the foot.
5) Wait for the moment when your opponent stands still for a second.

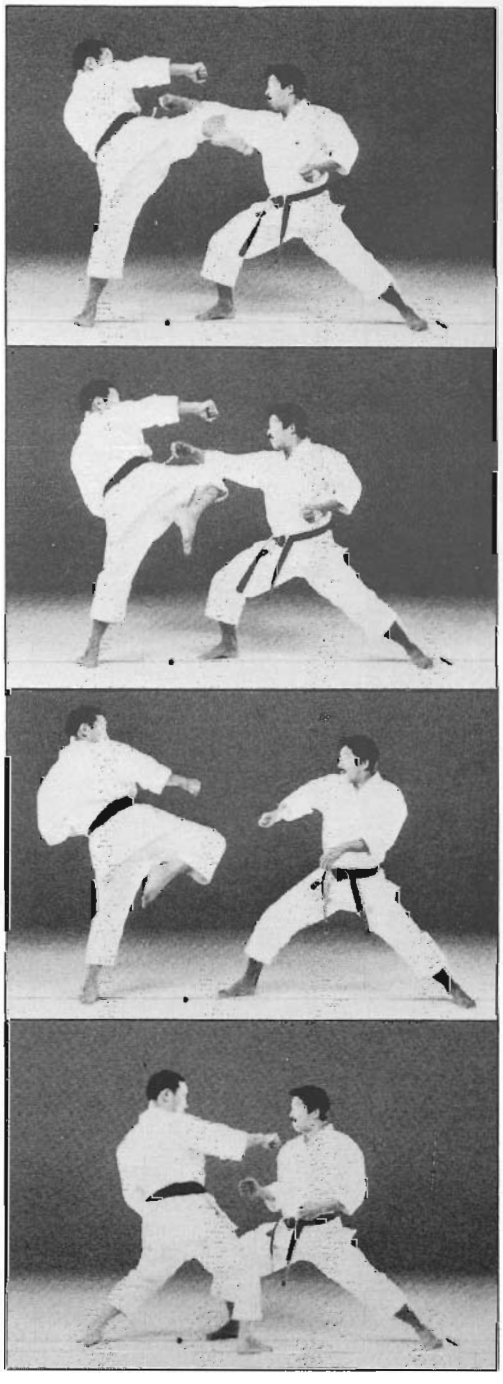




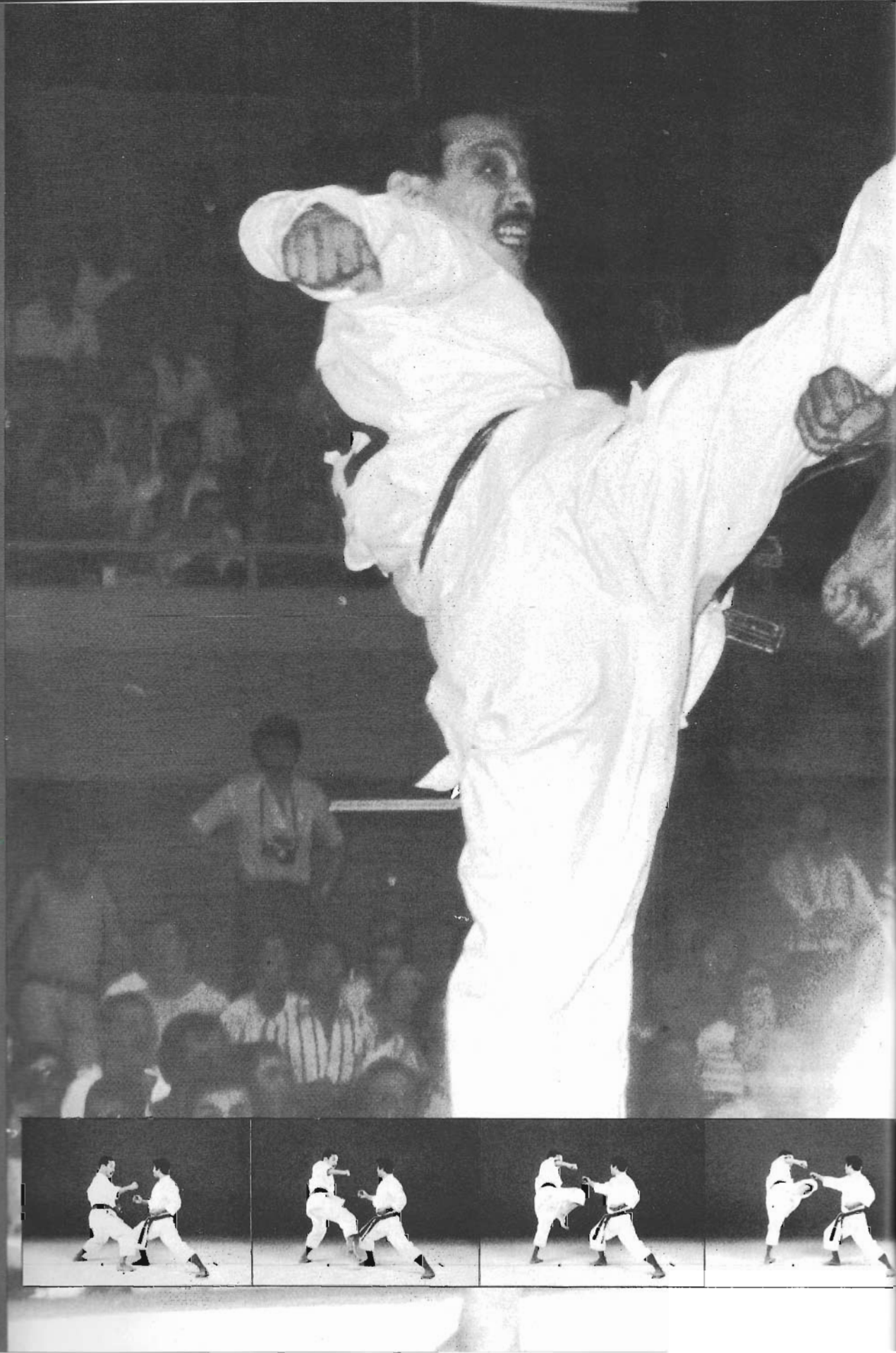
With the back leg you determine the distance. To use the legs meaningfully you have to stretch the back leg strongly. Twist your hip while pushing forward. Observe that the only way to gain distance here is by turning the hip.

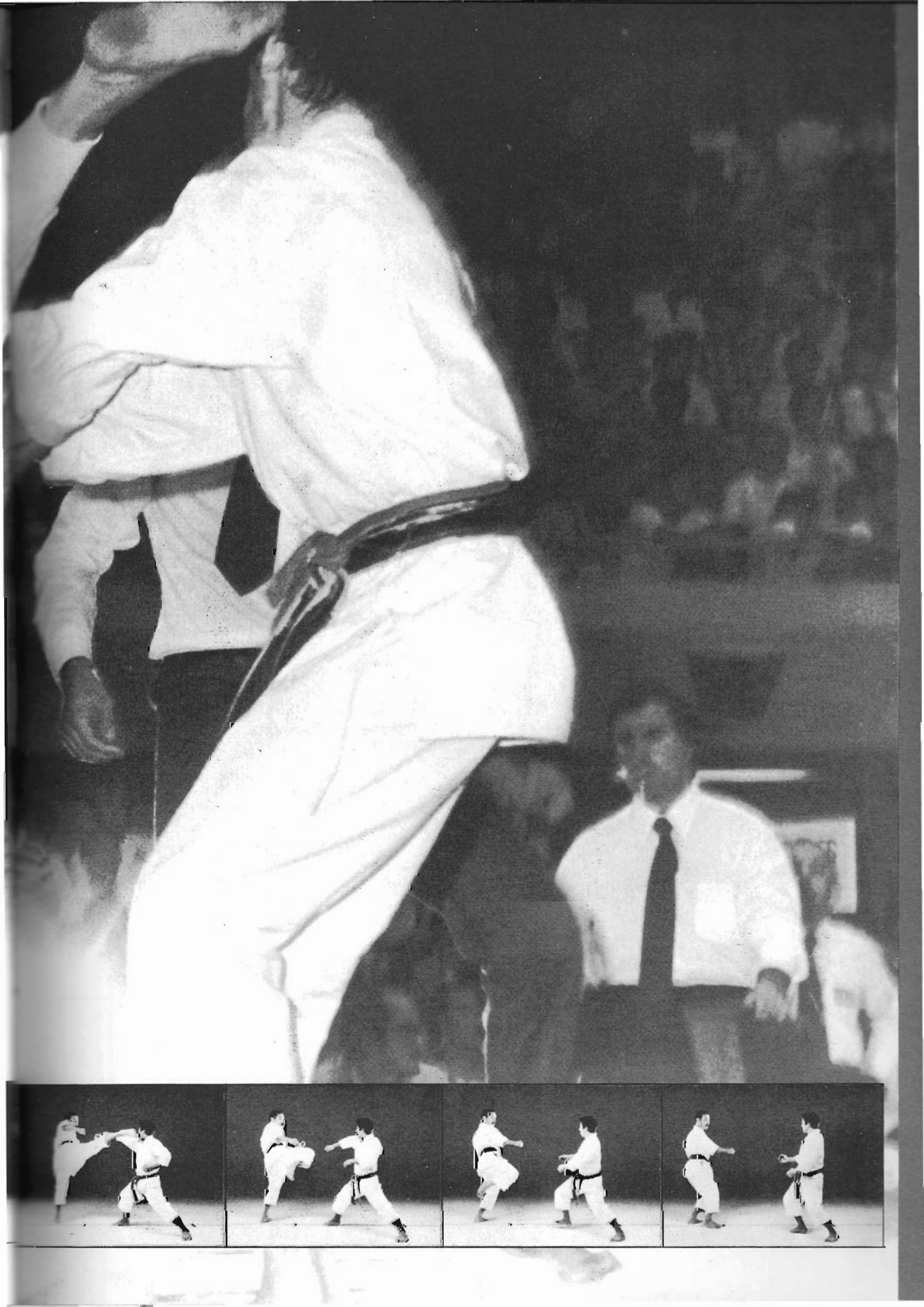
6) Choose a distance that enables you to just reach the opponent with kizami-mae-geri.
7) Determine the mawashi-geri by the rotation of the hip. You gain distance during the kick when you turn the body sideways from the frontal position of the hip.
8) Have the feeling of thrusting your knee into the opponent.
9) Keep your hip lower than the opponent's belt.
10) The front hand (kamae-hand) normally points in the same direction as the kicking leg.
11) Keep your hip open enough.
12) The center of gravity and thrust-power are the same as described in previous paragraphs.





13) Zanshin! Do not forget that you are in a vulnerable posture if you open your hips too wide. Therefore, you have to close your kamae as fast as possible after the kick and execute a follow-up attack or go into a defensive position.
14) It is important to find the correct fighting distance and then use the opportunity to attack. You establish the distance with the back leg and attack the opponent with the front leg.
15) Another possibility is to attack the inside upper thigh with the back of the foot. You can combine this with a follow-up attack.
16) You can hit the testicles if you kick upwards from a low, deep position.
17) As an exercise, kick mawashi-geri with the front leg from a low front-facing stance (zenkutsu-dachi).

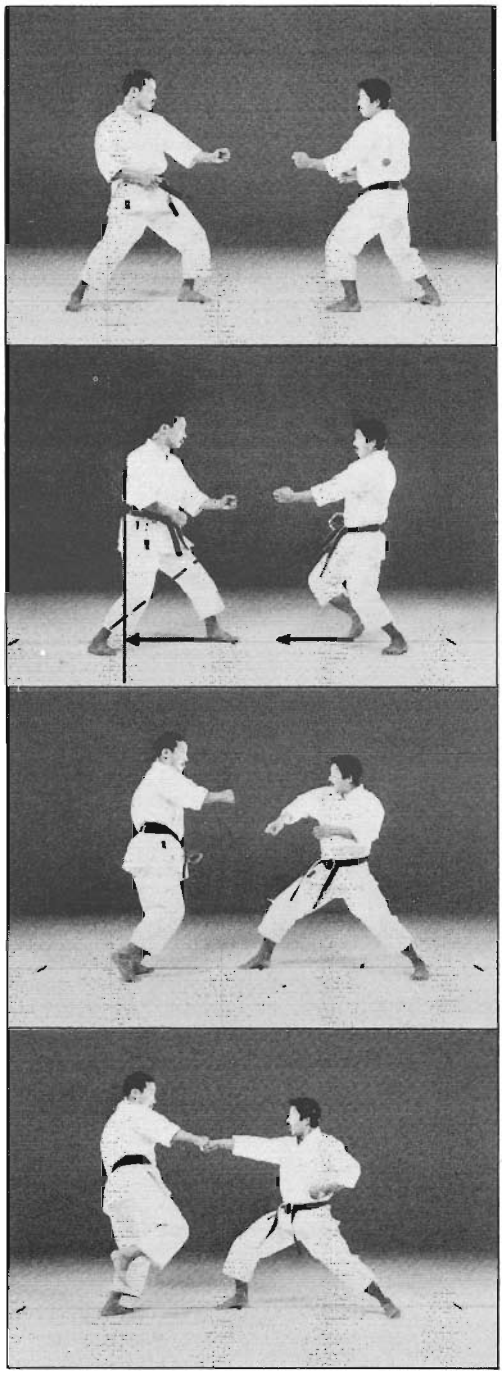


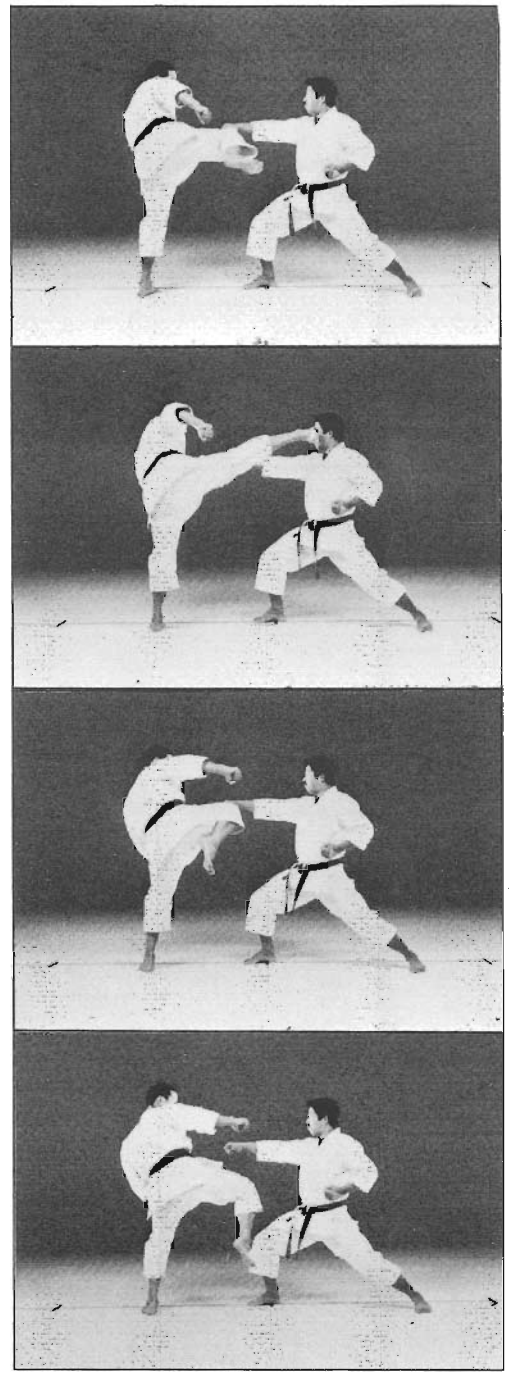


Jôdan Kizami-Mawashi-Geri with a Switch Over (Kiri-Kae) from a Long Distance

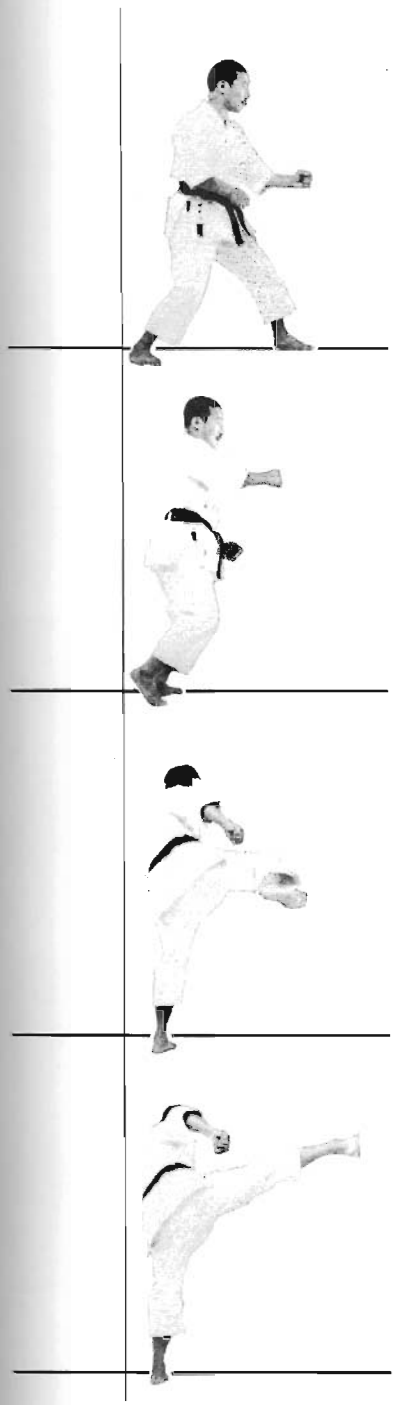
This is a countertechnique achieved by using the opponent's movement. It is therefore very important to judge the distance correctly. After you have provoked the opponent into moving forward, you switch over and finish with kizami-mawashi-geri at a long distance and kizami-mae-geri at a short distance.

1) Both opponents have the same foot forward (gyaku-gamae).
2) In accordance with the opponent's movement, you control the distance with the turning leg. The turning leg is the leg you pulled back that has also become the center of the hip rotation.



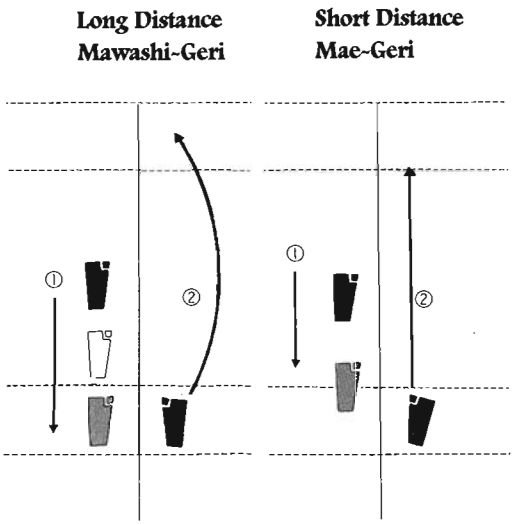


3) When you have quickly determined the position of the turning leg, your center of gravity must not be behind the heel.
4) Because there are different distances and angles, you can choose between mae-geri and mawashi-geri. For a short distance kick mae-geri, and for a long distance mawashi-geri.



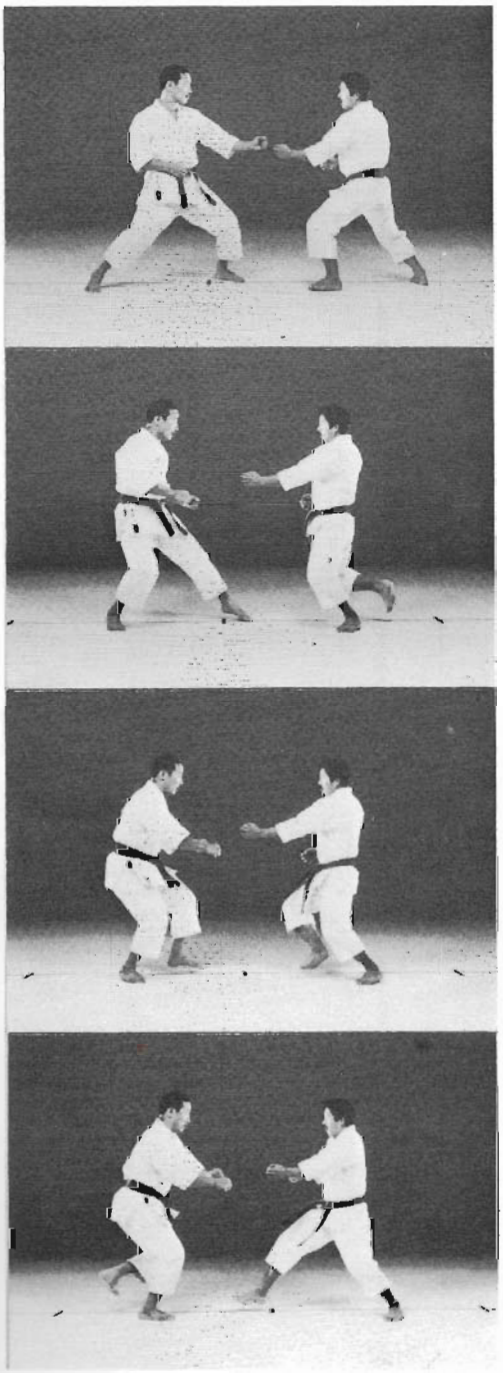
5) Have the feeling of trying to hit the opponent with your hipbone.
6) Try to keep your hip lower than the opponent's belt.
7) The strength and power of the rotation depends on how you switch your legs.
8) As soon as your opponent starts his attack, you have to switch your foot back, faster than his move, and execute your counterattack before he has finished his technique.
9) It is most important to make the pivot leg your center of gravity.
10) The striking part of the body is the back of the foot for mawashi-geri and the ball of the foot for mae-geri.
11) Practice switching your legs (kiri-kae) with a partner.
12) Tense the ankle of your pivot leg.
13) Practise zanshin by landing your leg after the kick in such a position that you are in the blind angle of the opponent.

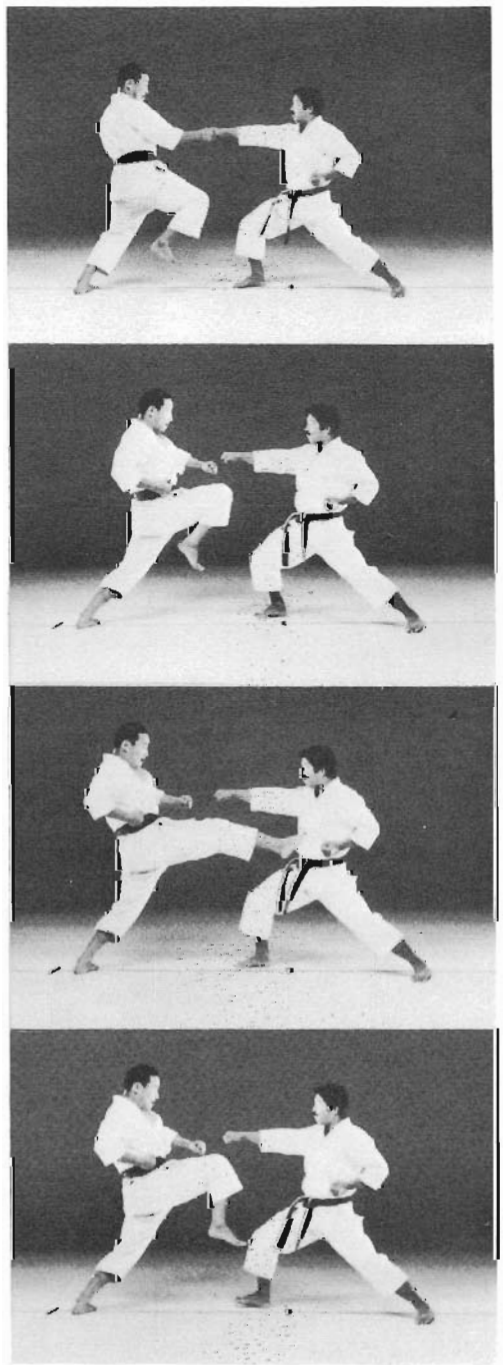
Comparison of the foot movements from a long distance and a short distance (look at the following page also).

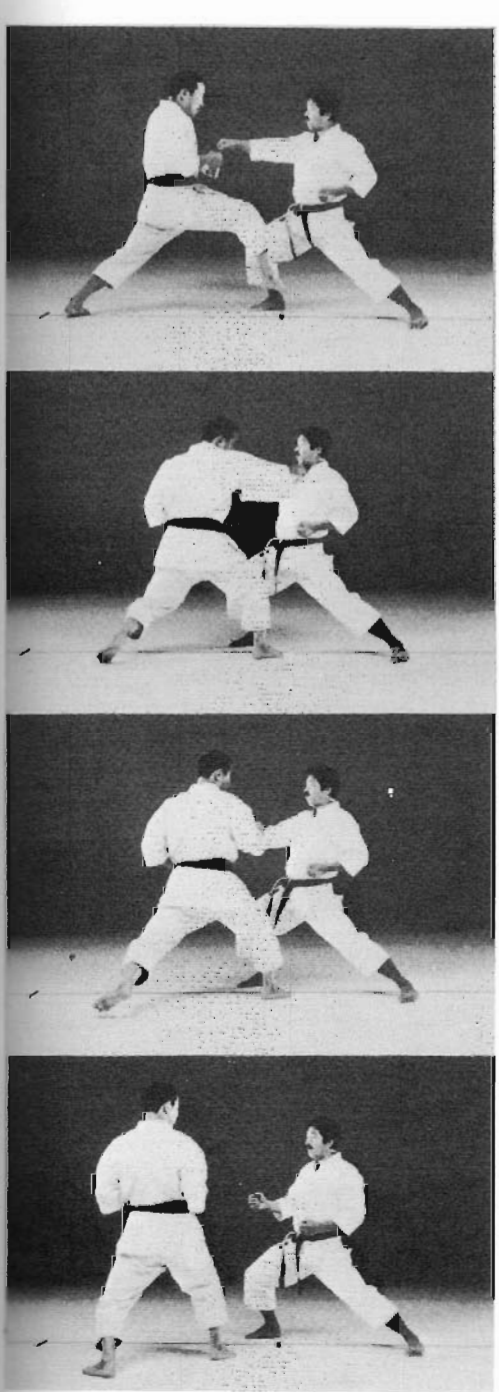


Chûdan Kizami-Mae-Geri with a Switch Over (Kiri-Kae) at a Short Distance

The essential points are the same as in the previous pages. When you look at the photos, remember to compare the foot movements with those on page 65. Observe again the important difference a foot's length makes to the distance.







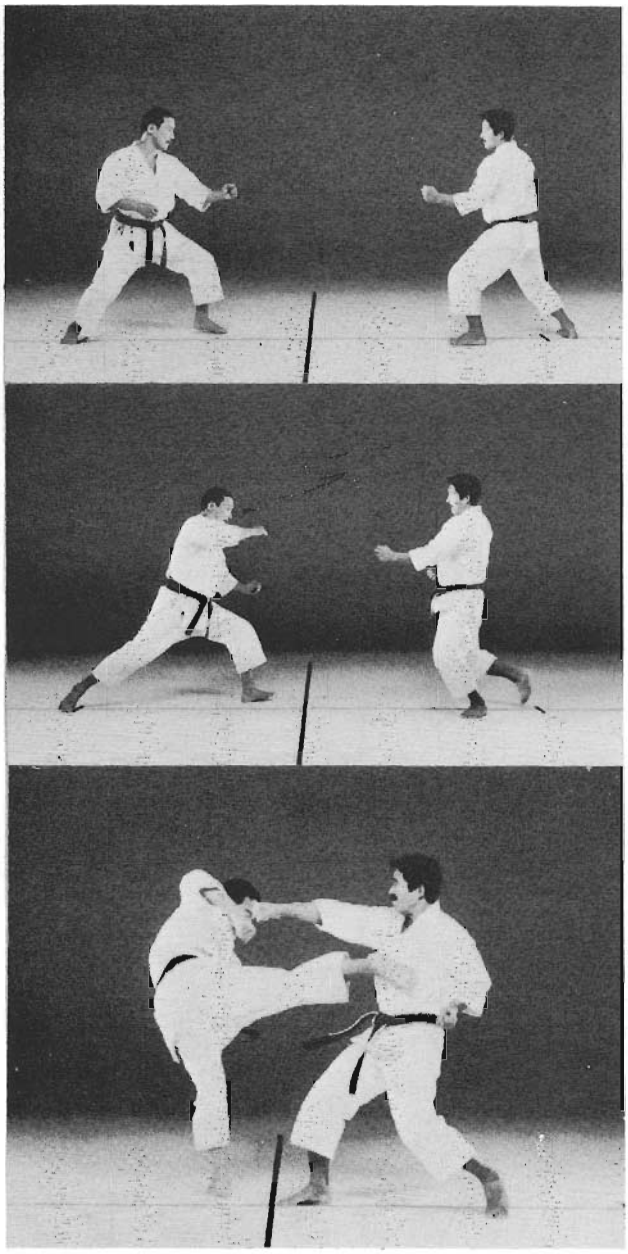
2. Winding Half-Mawashi-Geri (Surinuke no Han-Mawashi-Geri)

There are differences between delivering the han-mawashi-geri as an attack and using it as a direct counterattack. Here I want to focus on the second version. Note the contrast between the diagonal angles of the kick in each version.

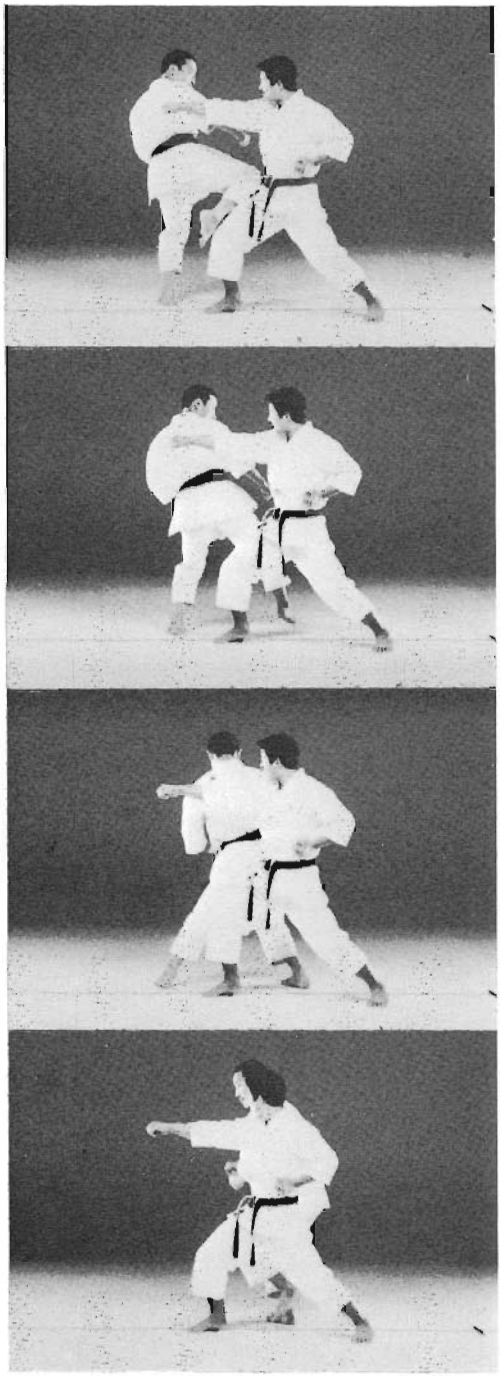
Han-Mawashi-Geri (Long Range Attack)

Important Points

a) When you kick mawashi-geri with the back leg and the opponent stands in a direct line in front of you, you have to rotate 180 degrees.



Winding Half-Mawashi-Geri
(Direct Short Range Counterattack)



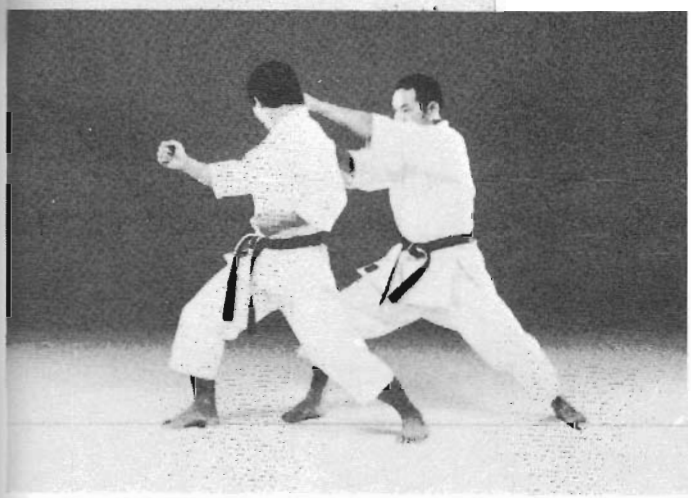
1) Wait for your opponent's attack. When it comes, shift your upper body diagonally to the side. Attack with mawashi-geri at the same time.

2) Observe the moment when your opponent plans to come forward.

By reducing the grade of rotation you can immediately reduce the distance to the target and finish the technique faster.

b) There is a defense advantage here because by leaving this line you also remove any direct line for your opponent to counterattack.





The Attack

1) The target is chûdan, just below the belt.

2) You can execute the technique from a closed position (gyaku-gamae) or an open position (ai-gamae).

a) In the case of ai-gamae, the front leg is the axis of rotation. The kicking leg hits the target diagonally as you glide forward.

b) With gyaku-gamae, the back leg takes a diagonal step forward and becomes the axis of rotation during the kick.

3) The power results from stepping forward and rotating the hip.

4) Keep the hips low and parallel to the ground.

5) The upper body should lean diagonally to the side.

6) Control the distance through the positioning of what will become the pivot leg.

7) The step of the pivot leg and the kick have to be carried out simultaneously.

8) Your movements prior to executing the technique should divert the opponent's concentration in another direction.

9) The contact parts of the body are either the back of the leg or the ball of the foot.

10) Your body must be tense when you hit the target.

11) Zanshin! After finishing the technique you must get away from the opponent. It is therefore necessary to keep a reserve of energy in the pivot leg. Tension in the ankles is also important.

3) If your timing is too late you are in danger of losing power and balance.

4) When you kick with the back leg you should have the sensation of trying to push the whole lower thigh into your opponent.

5) If you lift your hips, the whole technique will have no effect whatsoever.

6) Here zanshin means doing your utmost to get behind the opponent.

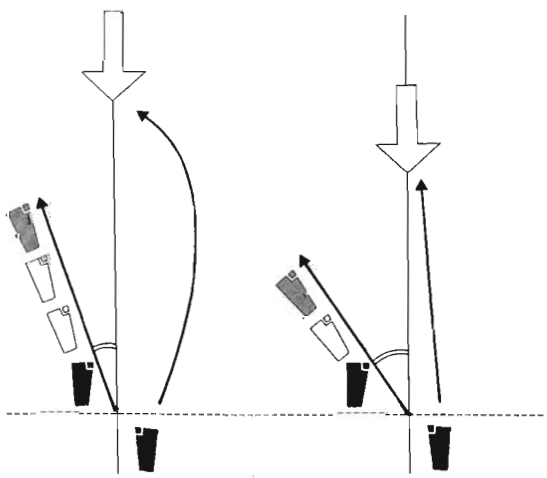
7) When you rush at your opponent try to make your body as small as possible.

8) Rush at your opponent as if you want to hit him with your entire body.

Comparison of Han-Mawashi-Geri During an Attack and During a Direct Counterattack.
Note the angle of attack and the distance. The angle of the forward movement is greater in the direct counterattack.

Han-Mawashi-Geri
(long range attack)

Winding Han-Mawashi-Geri
(direct short range counterattack)

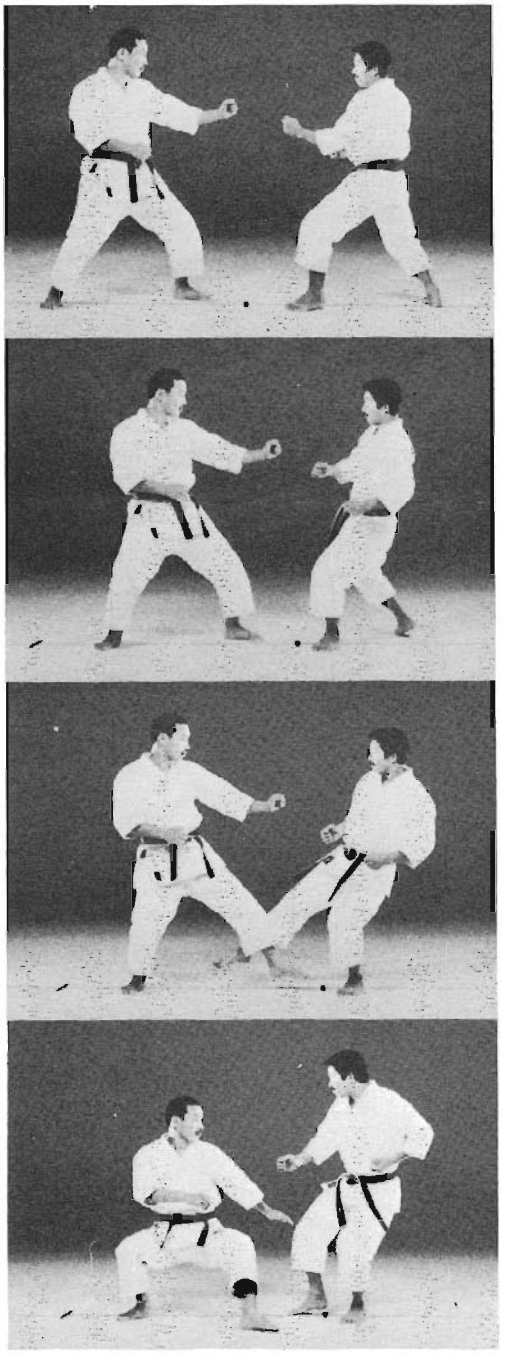


3. Mawashi-Geri While Diving Downward (Fuse-Mawashi-Geri)

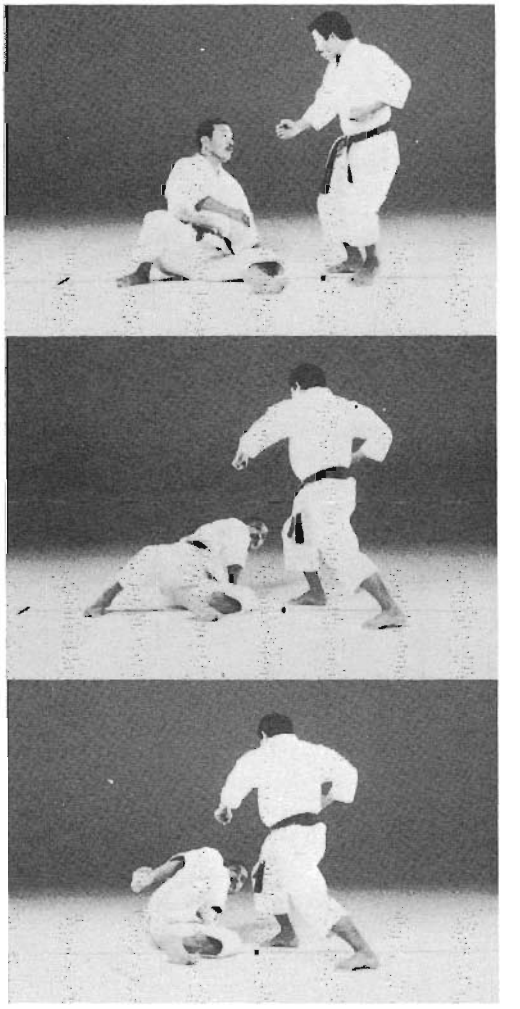
This technique consists of up-and-down movements and contains many unexpected elements. The technique is efficient when you throw yourself into the opponent (sutemi-waza). You can use it if you have to gain a point in a short period of time. A lot of training is needed to master fuse-mawashi-geri.

Important Points

(First you provoke the opponent into attacking.)
The direct counterattack:
1) At the exact moment when your opponent comes forward (especially with tsuki and ashi-barai) dive forward diagonally and kick mawashi-geri.
2) In the case of ashi-barai it is useful to deliberately let the opponent execute his foot-sweep.



3) The target is either the abdomen or the face. The trick is to wait for the moment when the opponent turns toward you to execute a follow-up technique and lowers his head.

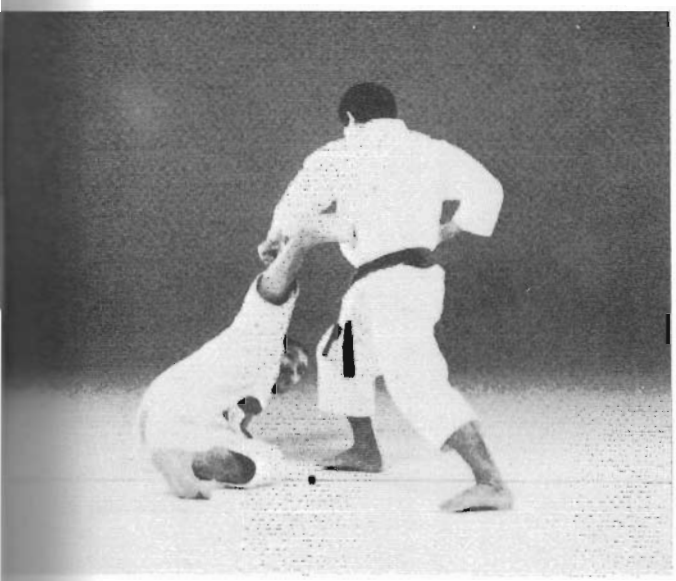


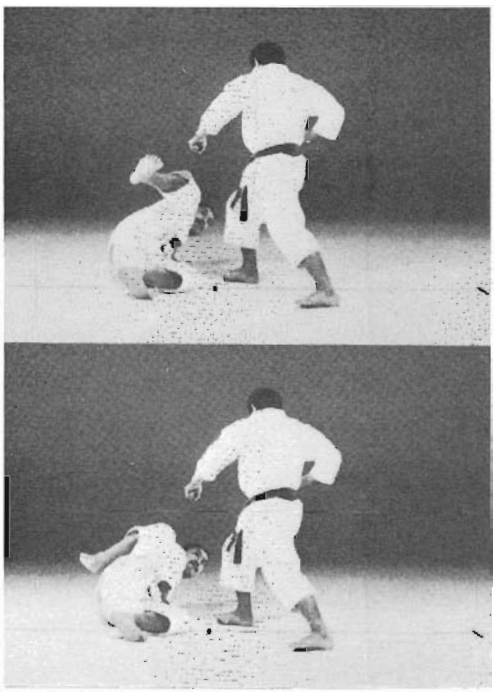
4) Against a big attack with jôdan mawashi-geri the aim is to kick into the abdomen as you fall down.
5) Kicks to the testicles have a big effect but are forbidden.
6) When you dive, you have to lie on your side and make yourself small. Your hand and knee on the non-kicking side should touch the ground to create an up-down motion. (Place your hand in such a way that your chest, hand and knee form a triangle.) The other hand is used for defense.
7) This technique is a "body-throw-away-technique" and is very dangerous. Also, the diving has the effect of weakening the movement.
8) The kicking leg should not be completely stretched while you follow through. The knee is pulled to the chest.
9) As you lie by your opponent's leg you can grab it or punch it to make him fall over if you missed him earlier.

The Attack

If you decide that the target is too far away to reach with either mawashi-geri or mae-geri, attack by diving forward to the ground.

1) When you dive, your head follows a diagonal line of fall.
2) The supporting hand and the rotation and direction of the hips are important.
3) This is a "body-throw-away-technique" and it is only effective if you execute it without hesitation.
4) The target is the area around the opponent's belt.
5) Kick as if you want to crash into your opponent. Slide into him without any concern for pulling back the leg (hiki-ashi). As you turn, get back on your feet to get into a fighting position for further movements.
6) It is advisable to make some up-down movements before you start your "body-throw-away-technique."



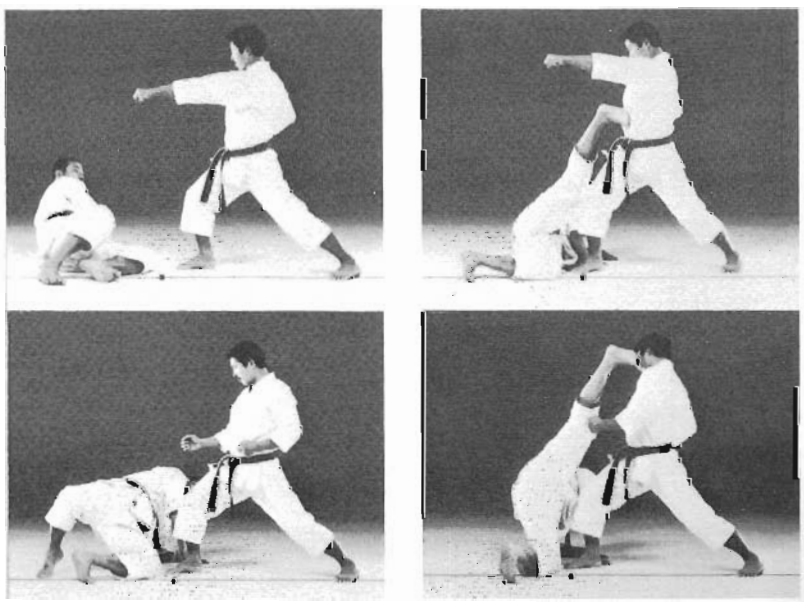


Kick to the Middle-Level (Chûdan)

The supporting side of the body touches the ground and from the resulting rotation you execute the kick. You should not lie on the ground at this time.

The kick is executed by using the supporting hand and the upward thrust of the hip.

Note the position of the hips in the photos.



Kick to the Upper-Level (Jôdan)





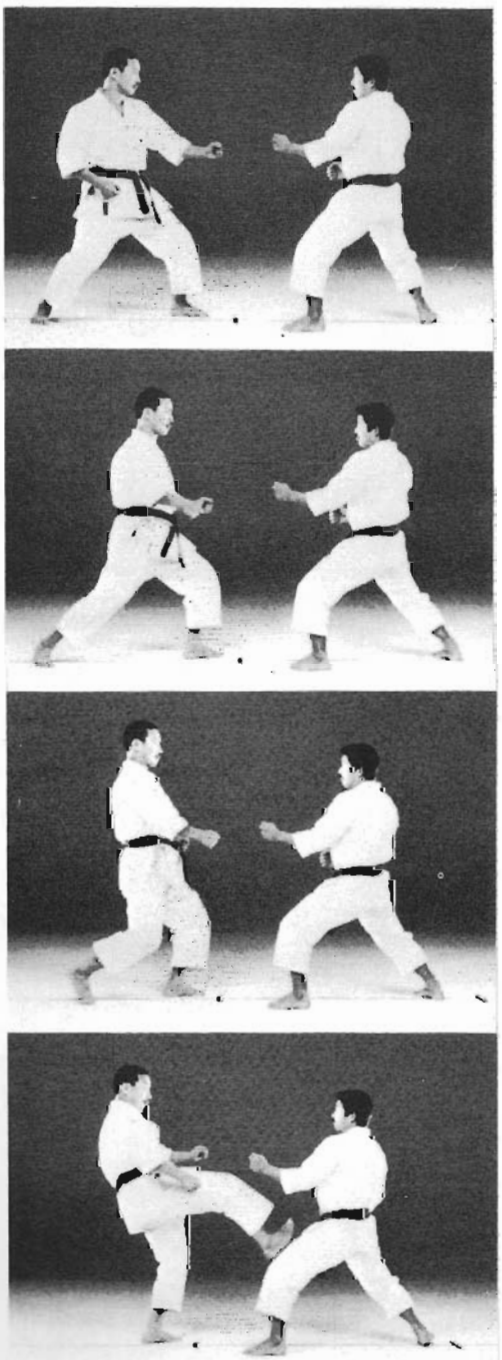
4. Dropping Kick (Keri-Otoshi)

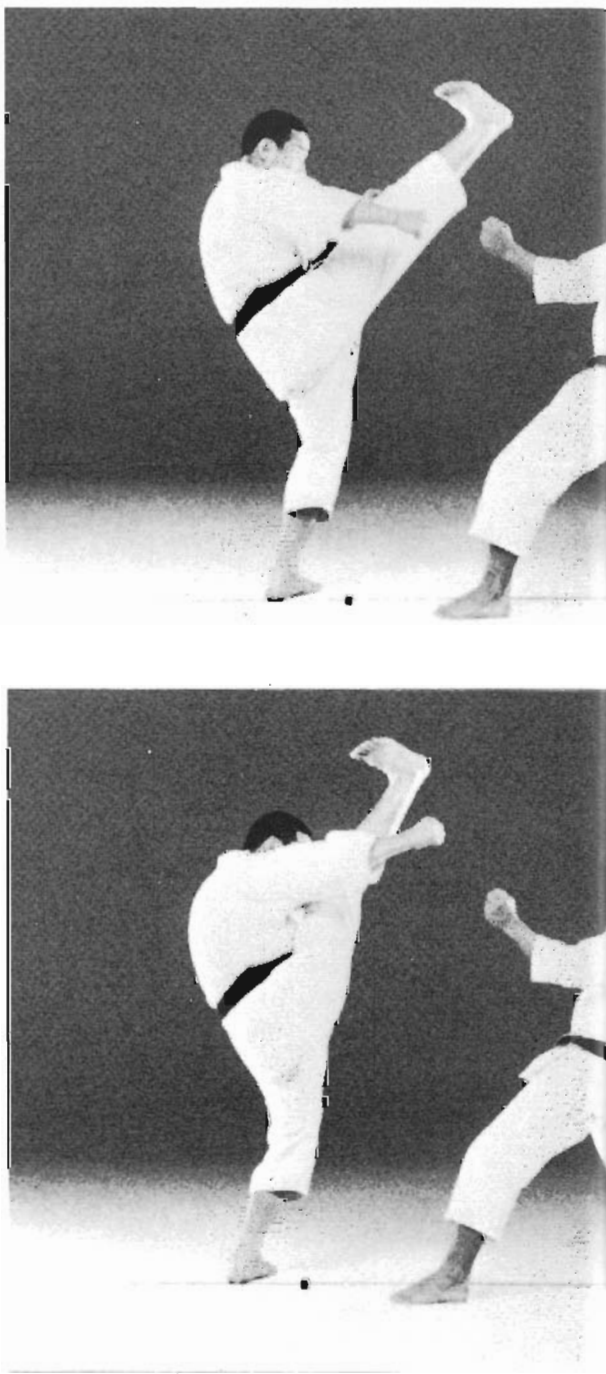
This technique does not appear in normal kihon or kata, but nevertheless it is a very successful way to surprise your opponent.

1) Throw your leg up in front of your opponent's face in the line of mae-geri and let the heel fall straight down. Kick with the feeling of mae-geri kekomi.

2) If the opponent stands in a forward position like a zenkutsu-dachi, then your technique has an absolutely devastating effect when you bring the heel down on his upper thigh.

3) You can destroy his posture by changing the line of fall and bringing your heel down on the inside of his upper thigh.

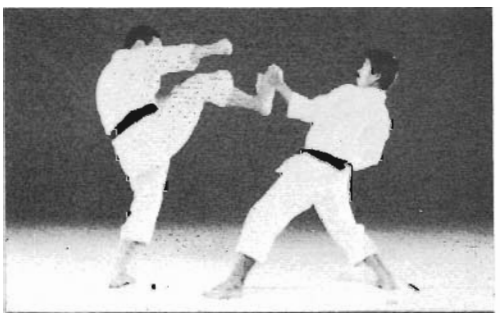




4) In tournaments you will receive no points for this technique, but after you have used it to confuse the opponent, you can gain points with follow-up techniques.
5) This technique can also be used from a long distance, since the upper thigh is always in front of the body.
6) Destroy your opponent's concentration. Also use this technique to reduce his view.
7) Exert pressure forward as the heel falls down.
8) The ankles have to be used as if you were kicking against a wall (photos).
9) It is important to train your hip joints every day to develop the necessary elasticity.
10) Since this is a very big technique it is important to not just kick with the tips of your toes but to use your whole body courageously.















Fall-Line of the Kick



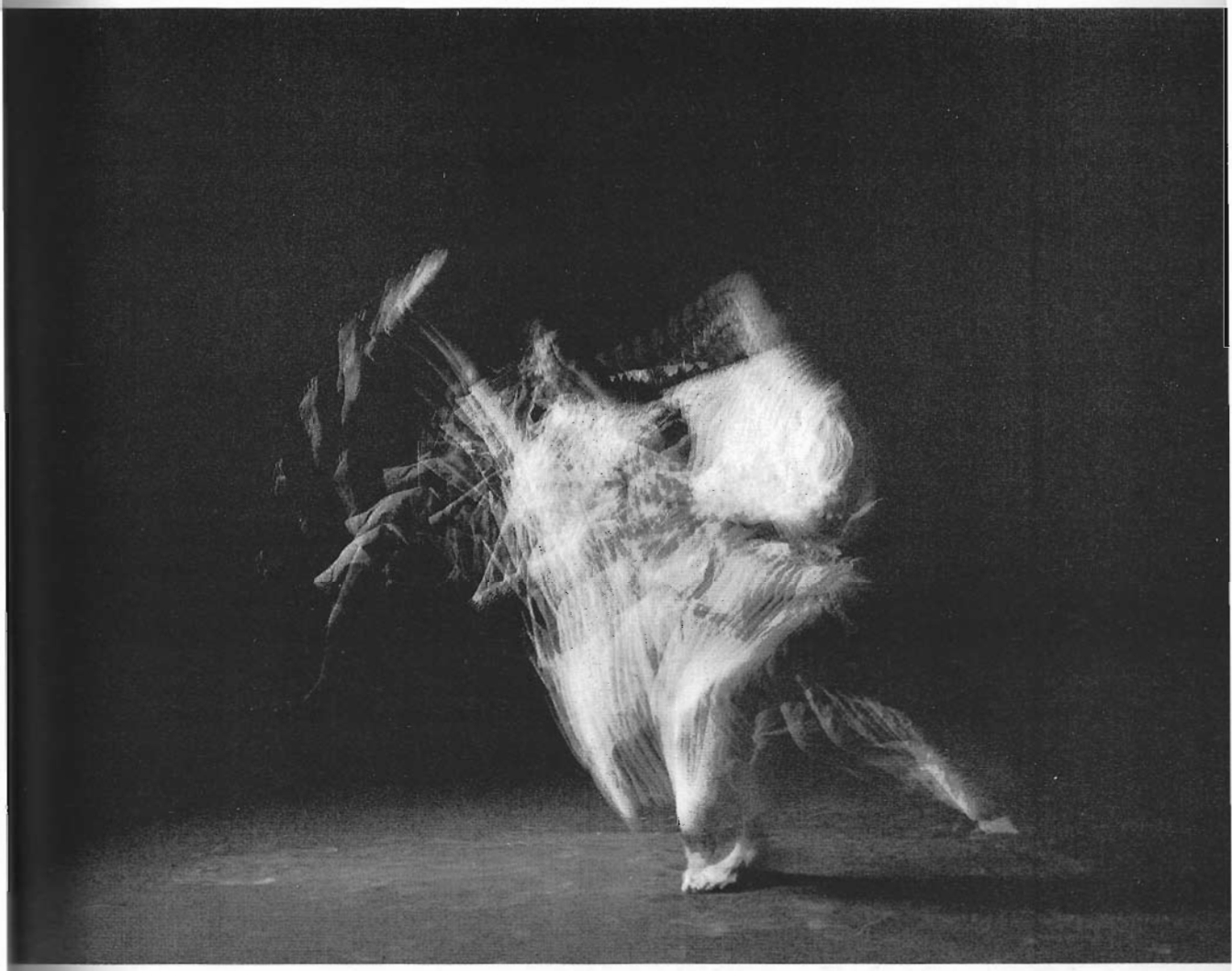
Targets

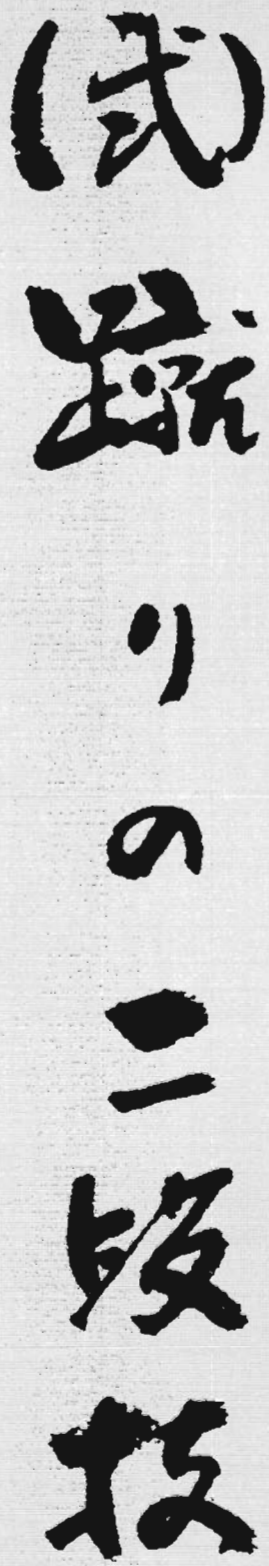
1) Let your heel drop down on the inner side of your opponent's upper thigh. The goal is to destroy his posture.

2) Let the heel drop down on the central point between face and chest.

3) Let the heel drop down on the upper junction of your opponent's upper thigh.





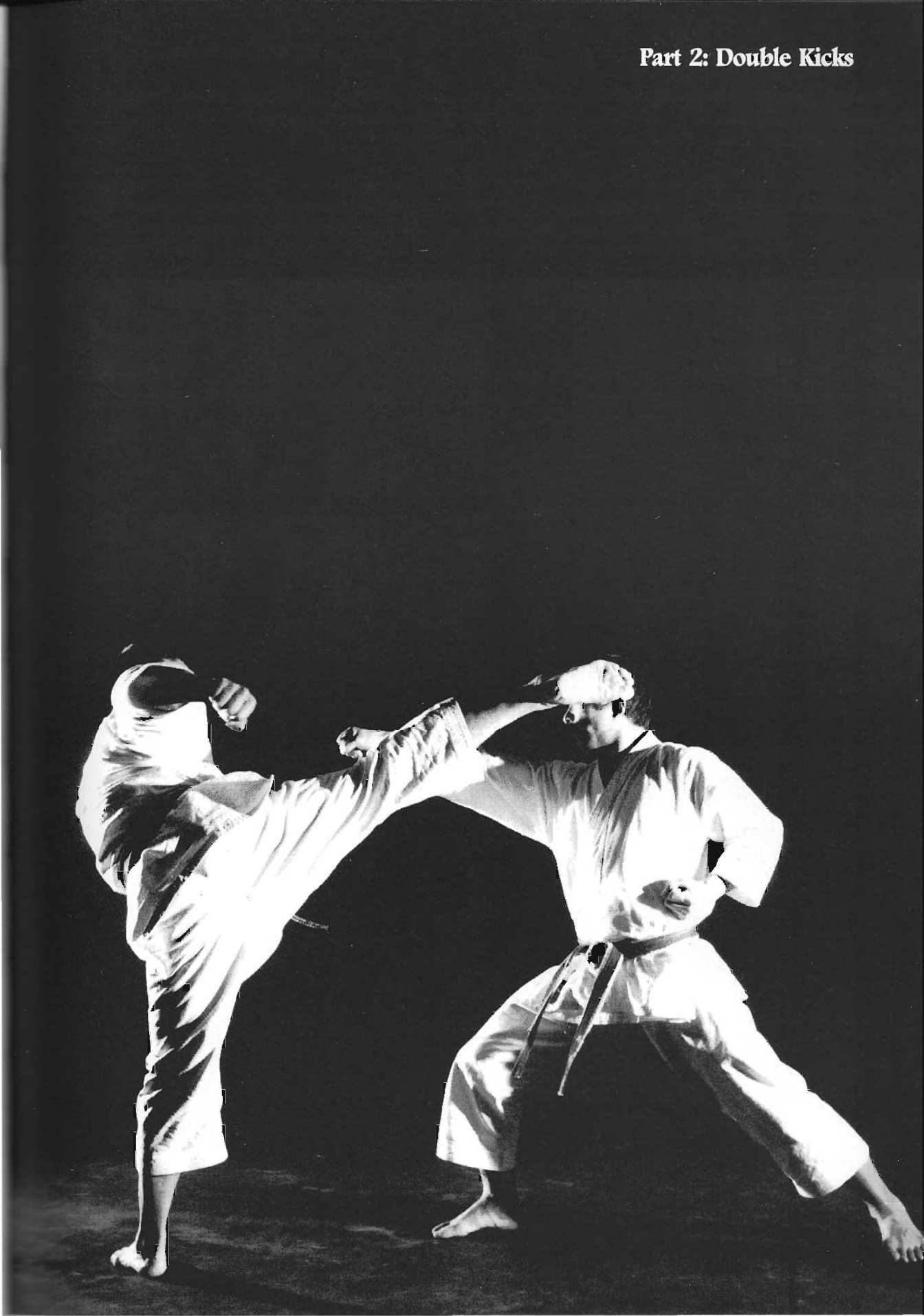


(Ni)

Keri no Nidan Waza

Calligraphy by Masahiko Tanaka

Part 2: Double Kicks



Part 2: Double Kicks

Important Points for Kicks to Different Levels

With the first kick you want to destroy the attentiveness of the opponent in order to reach the real target a moment later with a strong technique. Therefore the kicks must be to different levels. A consecutive kick with the same leg is called level kick.







1) The back leg is slightly bent. There is a short distance between the feet and the hips are low.
2) The distance is controlled by the position of the back leg.
3) The first kick is quick and short.
4) The first kick only slightly hits the opponent's body. By using his reaction, the second kick follows. It is important to ensure that the techniques are connected to each other.





5) In training, practice plenty of consecutive kicks with the same leg.
6) The first kick is short and sharp. The following kick is fully executed and strengthened by sufficient pushing from the back leg, rotation of the hip and forward pressure.
7) Be aware that with the second kick in particular, the body can easily be left open.



1. Gedan Ura-Mawashi-Geri → Jôdan Ura-Mawashi-Geri

1) The striking part of the body is the back of the foot.
2) The target of the first attack is the inside of the upper thigh. An attack to the testicles would be very effective, but is forbidden.
3) Kick sharp and short against the inner side of your opponent's upper thigh. Take advantage of his reaction and connect the follow-up kick to the upper level.
4) The leg has to be pulled back quickly.
5) The knee of the retracted leg must not drop.
6) For the second kick, the target is the side of the chin, the neck or the temple.
7) For further details on ura-mawashi-geri you can read Ura-Waza in chapter 2, page 93.





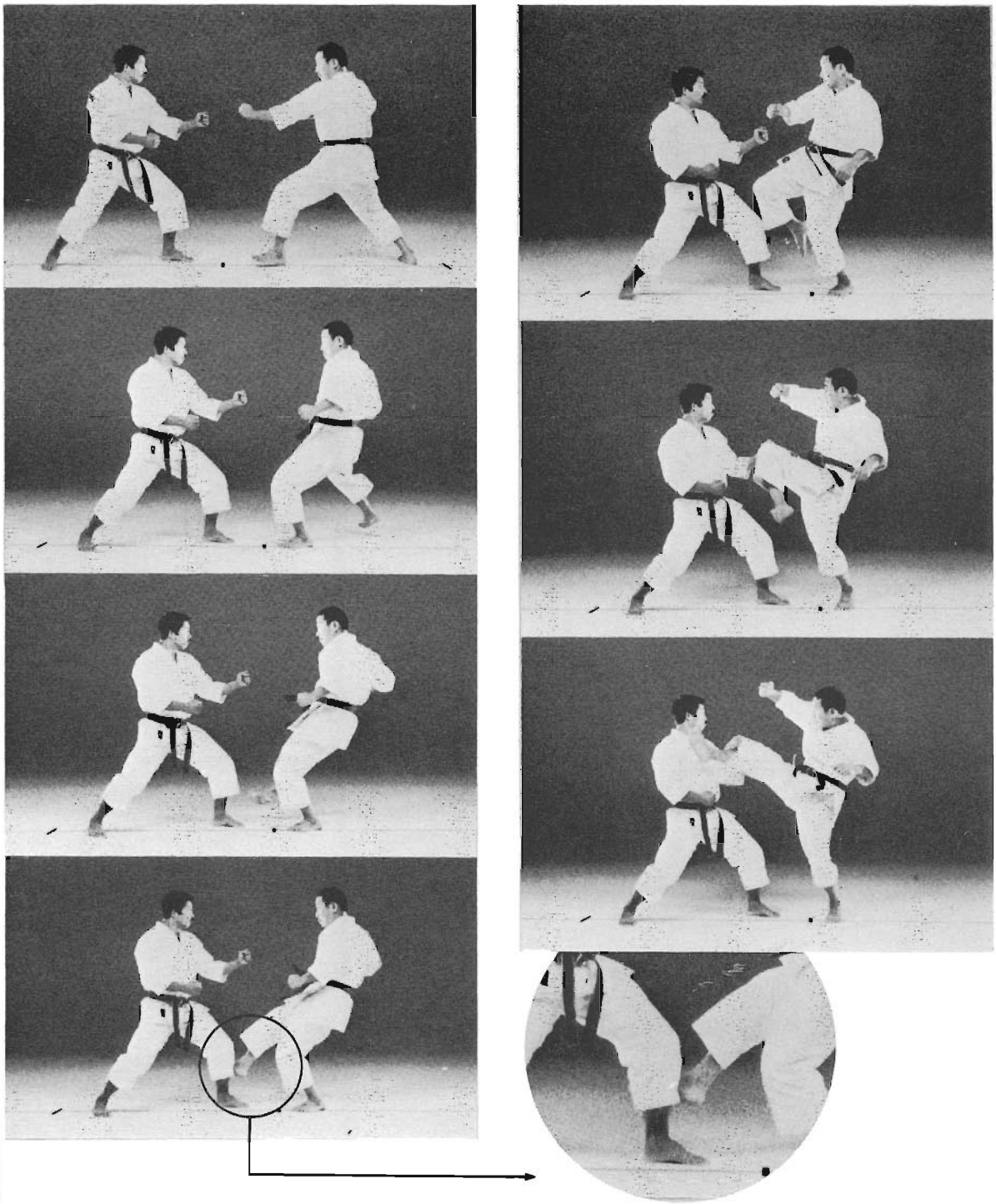


(Translator's note: This form of ura-mawashi-geri is often called gyaku-mawashi-geri.)

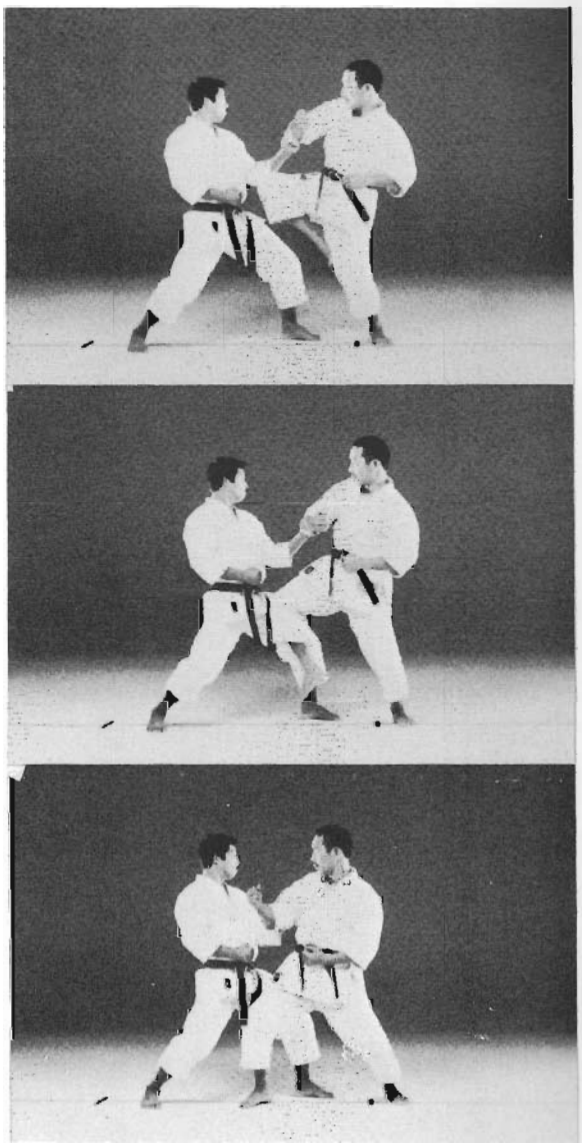
2. Ashi-Barai ➔ Jôdan Ura-Mawashi-Geri

(Translator's note: This form of ura-mawashi-geri is often called gyaku-mawashi-geri.)

1) For details on destroying techniques of ashi-barai see page 168.
2) Here the ashi-barai is only used to destroy the opponent's attentiveness. It is not meant to destroy his posture or make him fall.
3) Choose a medium or short distance.
4) Be aware that the body opens up when you change to ura-mawashi-geri, having been turned away during ashi-barai.







3. Feint with a Deceptive Chûdan Mae-Geri → Jôdan Mawashi-Geri

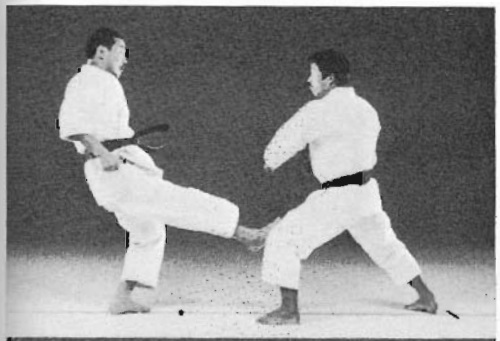
1) Push your knee courageously toward the opponent.
2) The goal is to make your opponent do a gedan-block.
3) Make sure that your body does not open too quickly.



4) It is possible to mislead your opponent with a short mae-geri as demonstrated in the pictures on the page to the right. Another way is to provoke with a knee-kick (hiza-geri), as demonstrated in the pictures on this page. The follow-up technique is mawashi-geri.



5) In any case, it is important not to change the position of the knee of the leg you want to use to land your technique with. Do not drop the knee.

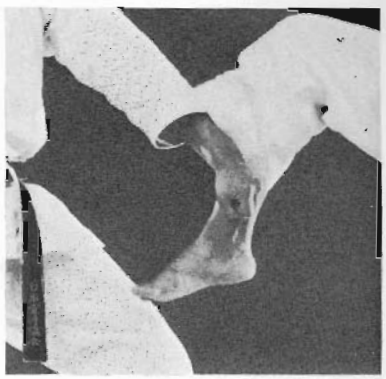








Provoking a Gedan-Block

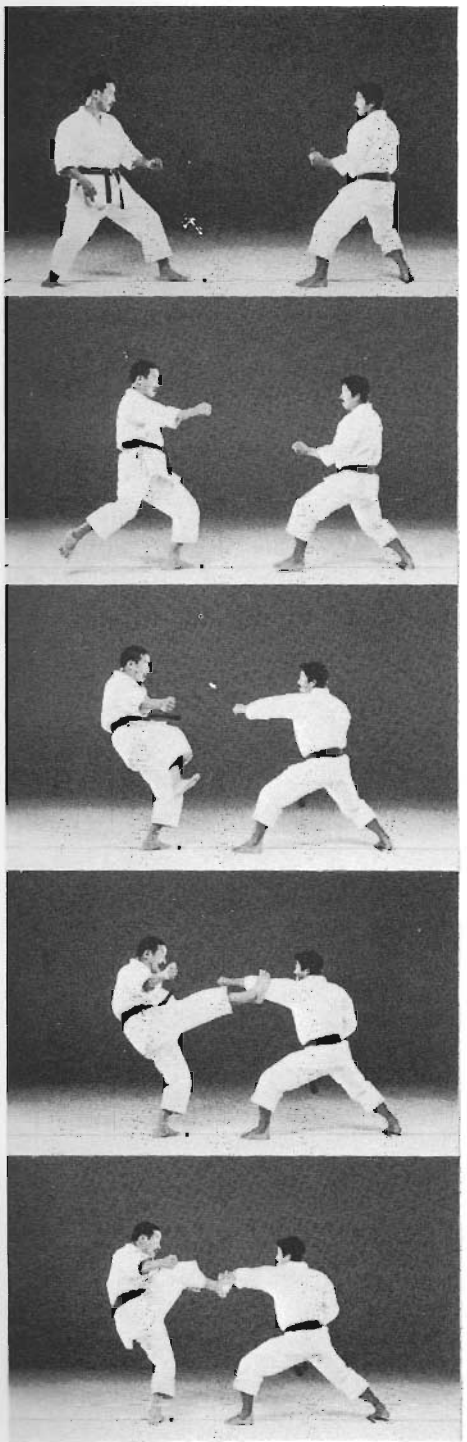


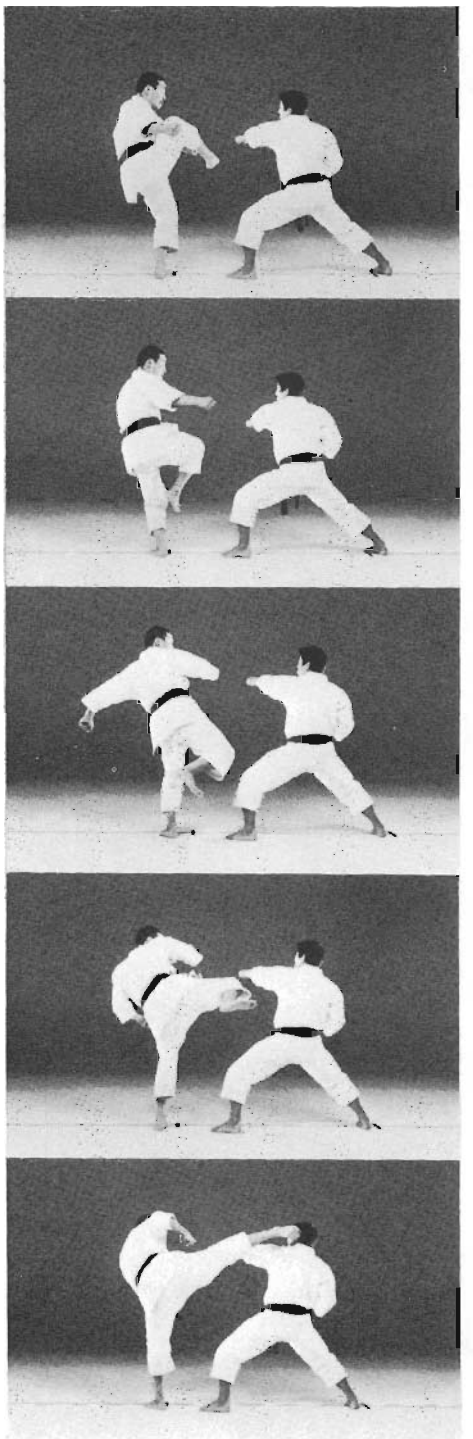
4. Mikazuki-Geri → Jôdan Mawashi-Geri

Mikazuki-Geri

Mikazuki-geri is another form of mawashi-geri. The main difference is that the upper body stays fully upright. This kick is a technique you do not see that often, but since it is a part of the kata "Bassai Dai" you should train it conscientiously.

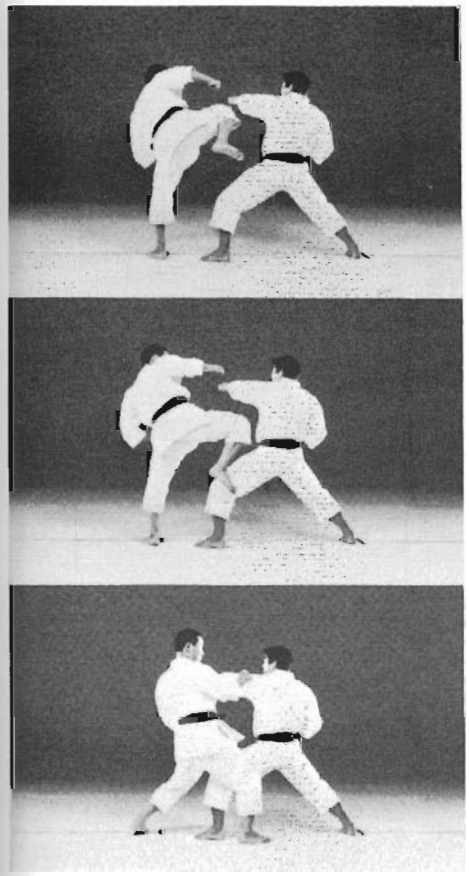
1) The striking part is the sole of the foot.
2) As an attacking technique, mikazuki-geri is often used in close combat to the back of the body or the back of the head, but here it is used as a defense technique against a punch (chûdan-zuki).





3) The leg goes in an arc from the outer side of your body. Swing it with the feeling that the leg returns to your solar plexus.
4) Pull the leg back down diagonally forward.

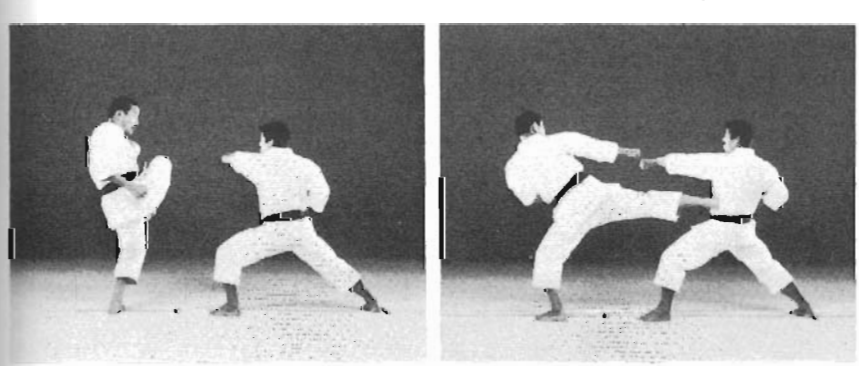
5) Whether you use the technique as a direct counter-attack (deai) or want to sweep away the opponent's protecting hand (kamae-no-te) when he tries to attack with kizami-geri, this is a very effective way of momentarily stopping the opponent's movement.





A Detailed Mikazuki-Geri Block

Application of the Technique
Mikazuki-geri → chûdan yoko-geri-kekomi
Pull the leg of your mikazuki-geri fully back to your chest and attack your opponent's flank with the whole tension of the body.



5. Chûdan Mawashi-Geri ➔ Jôdan Ura-Mawashi-Geri

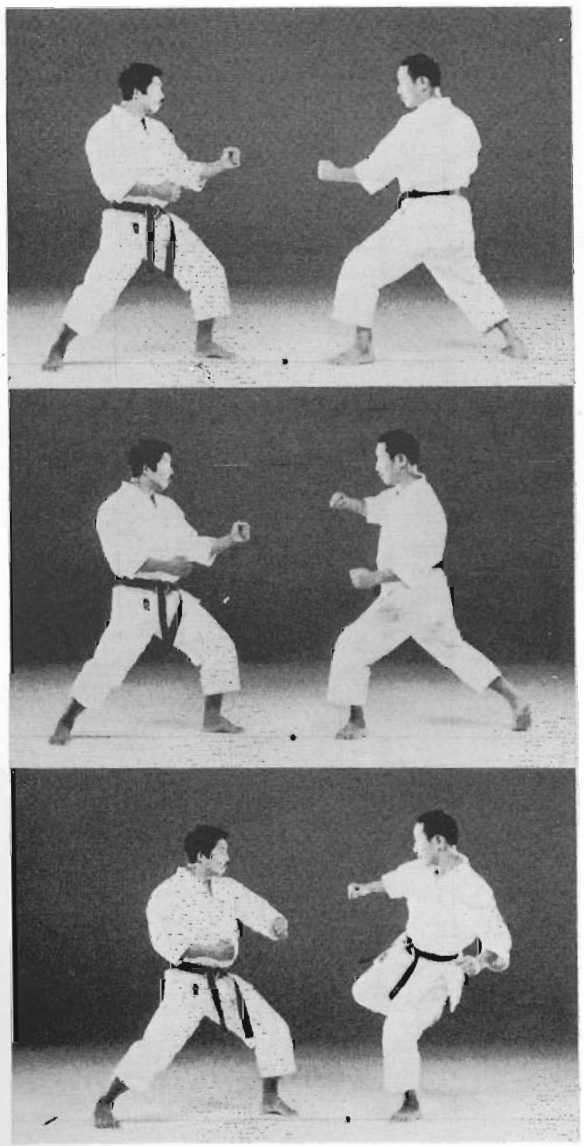
(Translator's note: This form of ura-mawashi-geri is often called gyaku-mawashi-geri.)

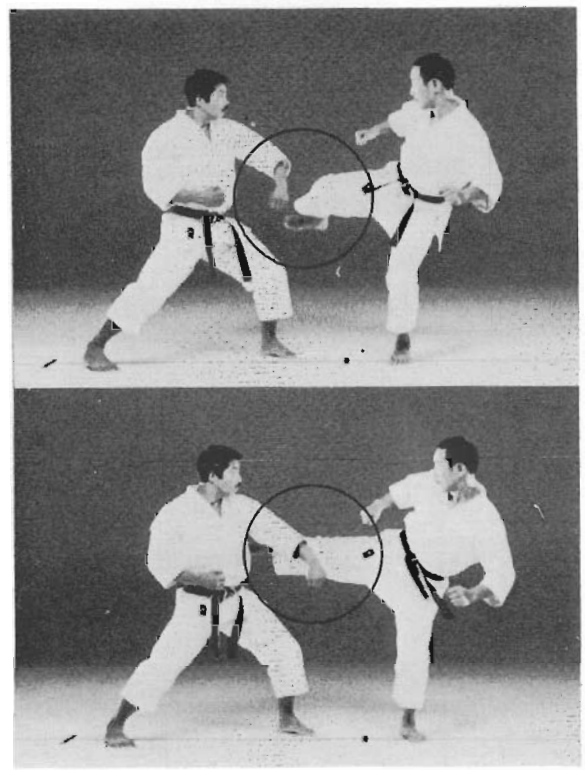
It is important to direct the opponent's attention to the chûdan outside of his body.

1) Kick short and hard with the tension from your knee.
2) Kick with the feeling of wanting to hit your opponent's protecting arm.

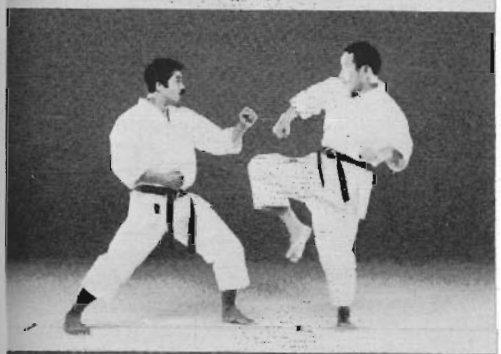
3) Divert your opponent's attention to the outside of his body and immediately attack his unprotected face with jôdan ura-mawashi-geri.

I want to avoid repetition of the details of mawashi-geri and mae-geri here, but in any case, train both techniques in kihon.











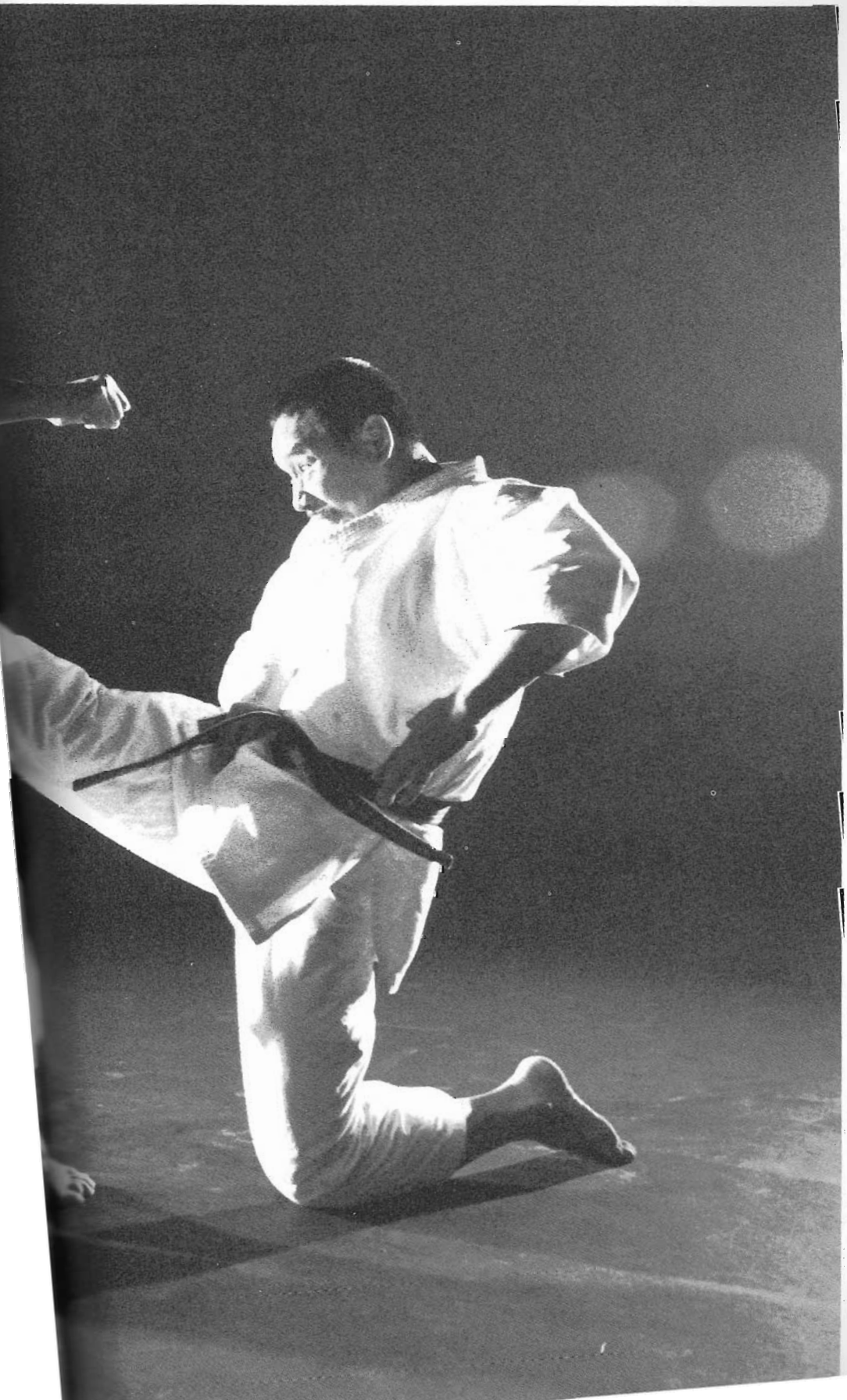












第二章 裏技



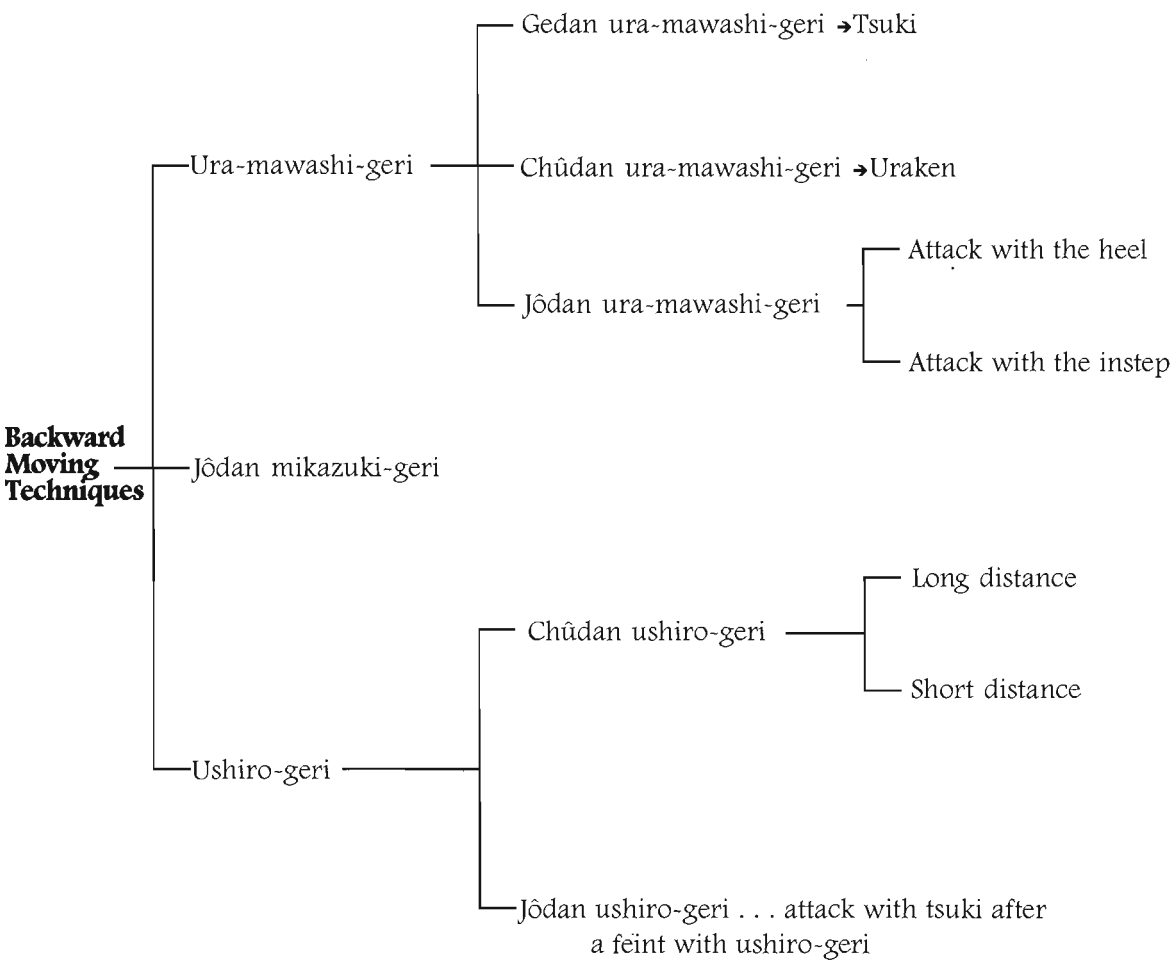
Dai Ni Shô

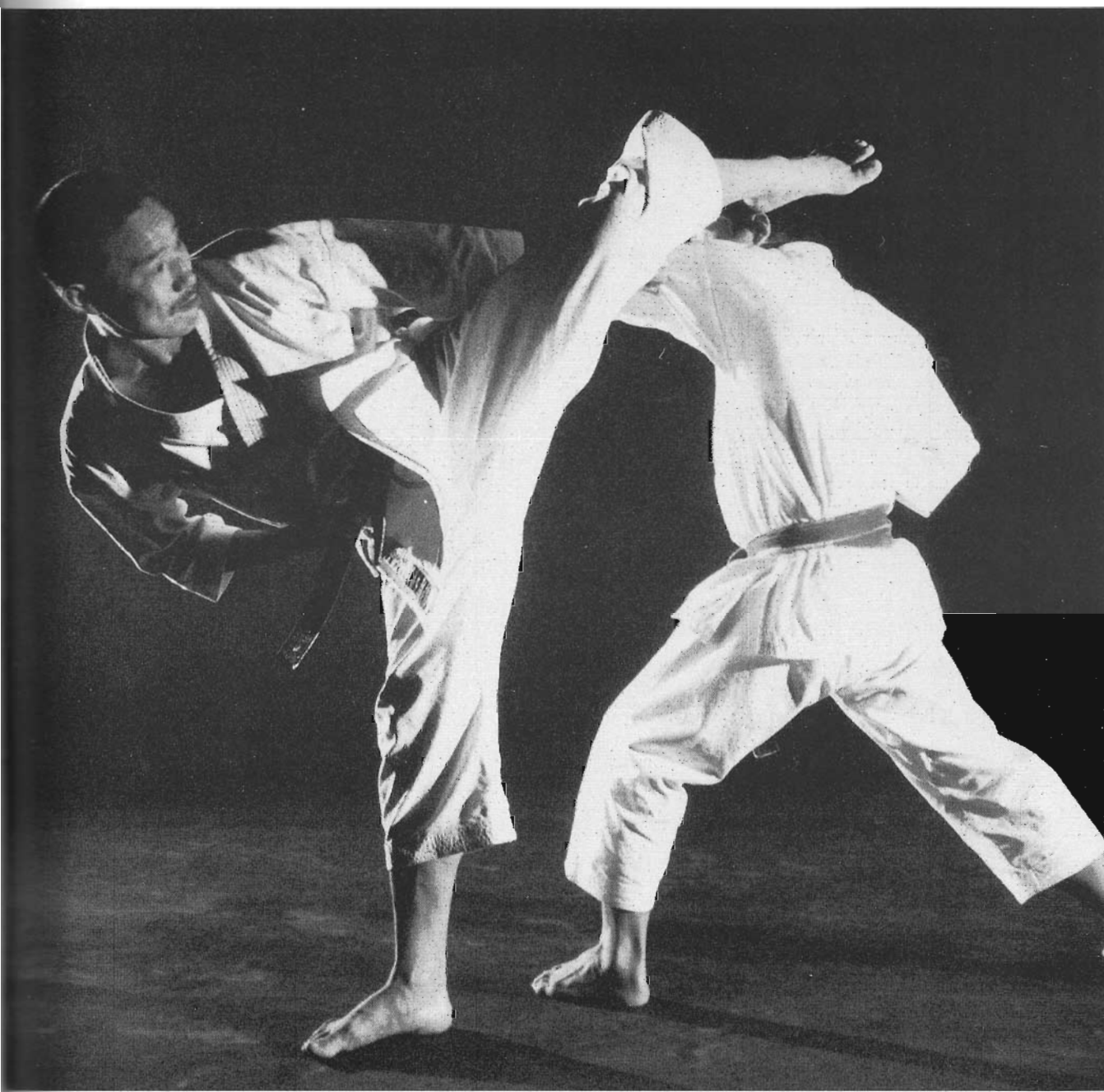
Ura-Waza

Calligraphy by Masahiko Tanaka

Chapter 2
Backward Moving Techniques




Backward Moving Techniques
Ura-mawashi-geri
Gedan ura-mawashi-geri →Tsuki
Chûdan ura-mawashi-geri →Uraken
Jôdan ura-mawashi-geri
Attack with the heel
Attack with the instep
Jôdan mikazuki-geri
Ushiro-geri
Chûdan ushiro-geri
Long distance
Short distance
Jôdan ushiro-geri . . . attack with tsuki after a feint with ushiro-geri



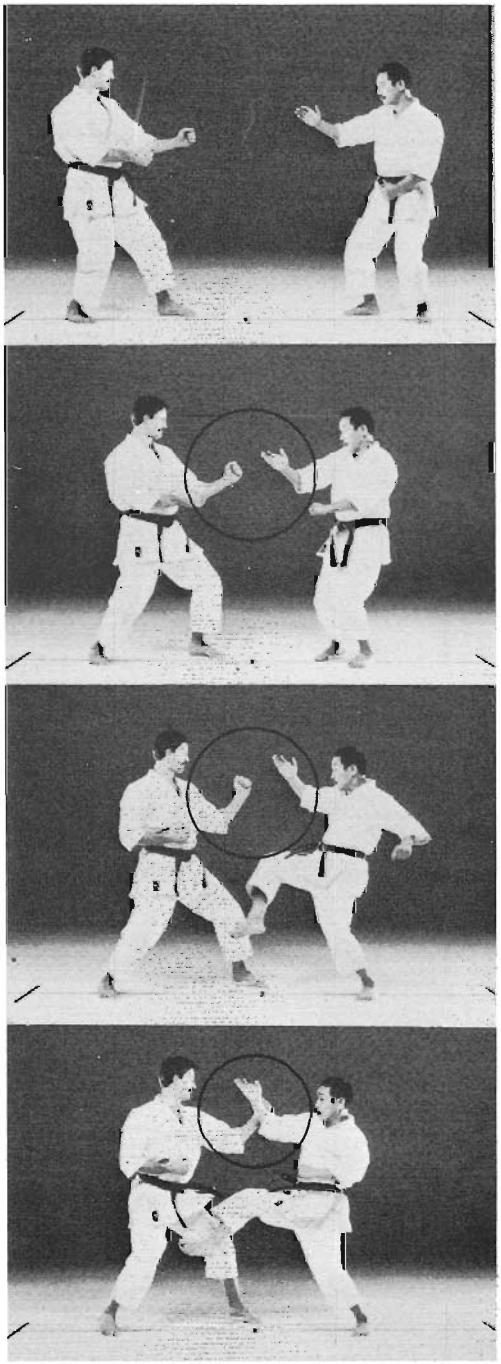
1. Ura-Mawashi-Geri

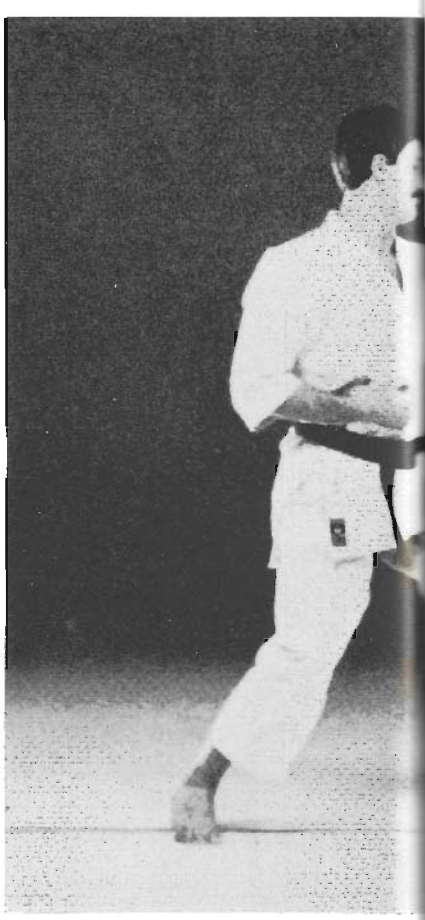
Ura-mawashi-geri is an attacking technique that describes a line of movement from the inner side of your fighting posture.

The kick comes in different forms depending on which parts of the body are used. From your opponent's movements you have to judge the distance and quickly decide on the area to attack and the part of your body to use.

Gedan Ura-Mawashi-Geri

1) Short distance.
2) The striking part of the body is the back of the foot.
3) Attack the opponent's inner upper thigh with full pressure from below using your front or back leg.
4) Keep your ankle loose and lash out like a whip.
5) When the shock effect is strong, the opponent will turn his attention to the lower level. It is then effective to execute a jôdan-zuki.

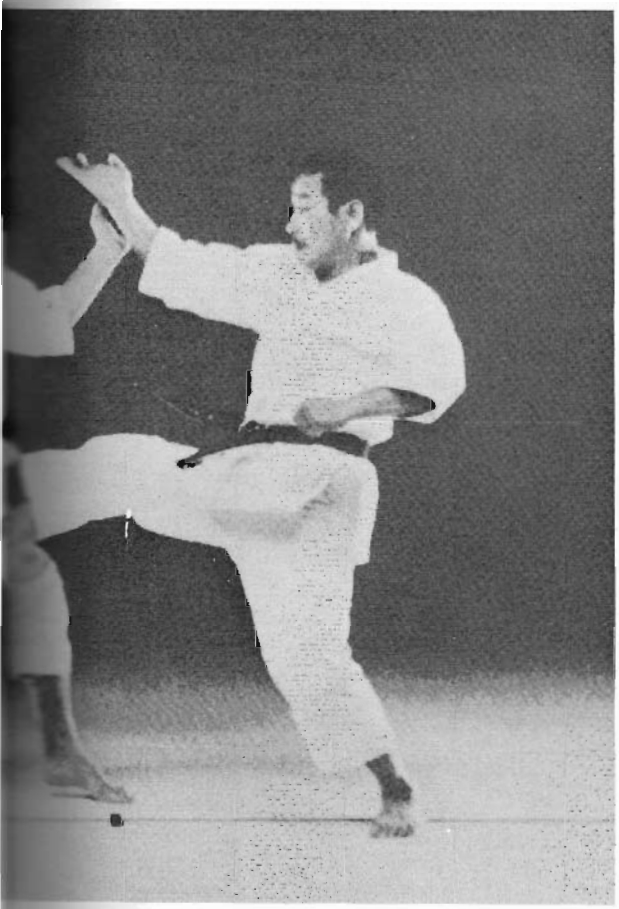




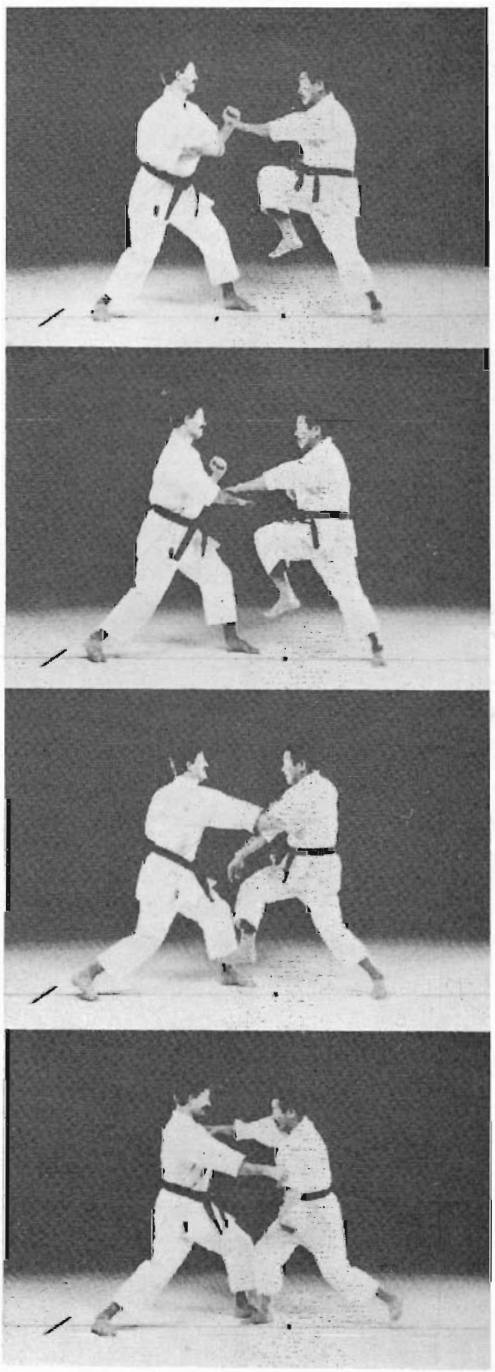
(Translator's note: This form of ura-mawashi-geri is often called gyaku-mawashi-geri.)

6) If you use the edge of the foot on the same line of movement as the kick, you can destroy the opponent's posture or stop his movement. An attack to his testicles is unbelievably effective, but prohibited in competitions.

7) As you can see in the three pictures with the circle, you can draw the opponent's attention to the upper-level and use the opening created to attack at the same time.

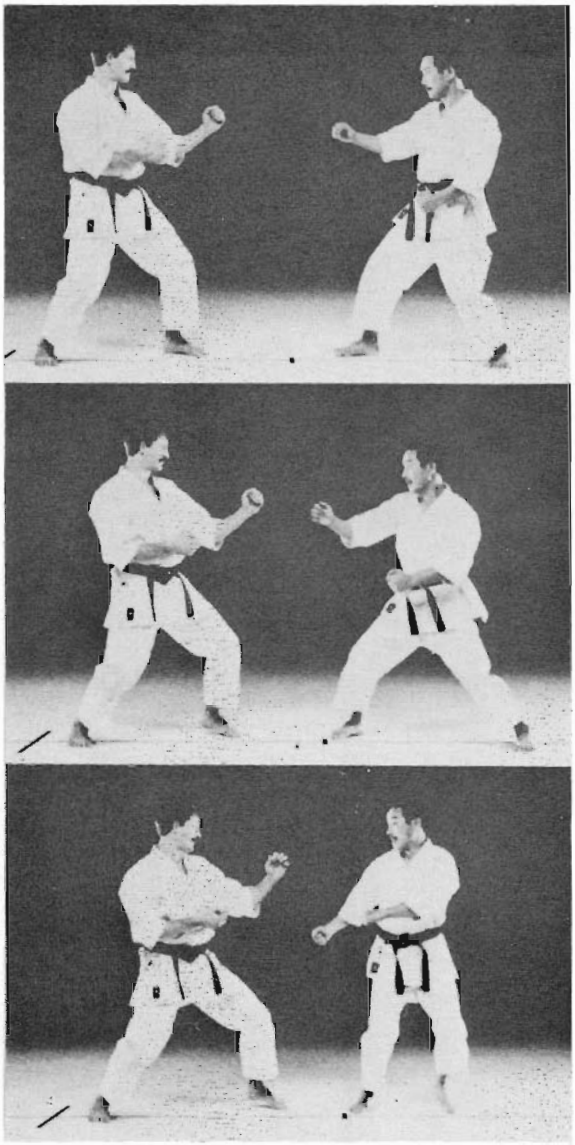


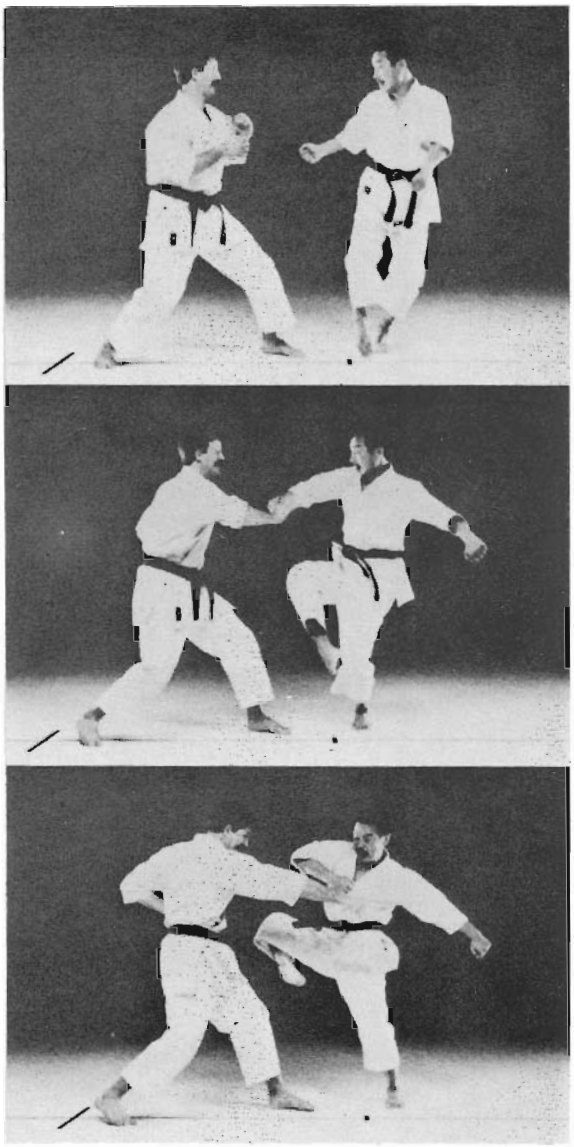
Follow-up technique: jôdan-zuki



Chûdan Ura-Mawashi-Geri

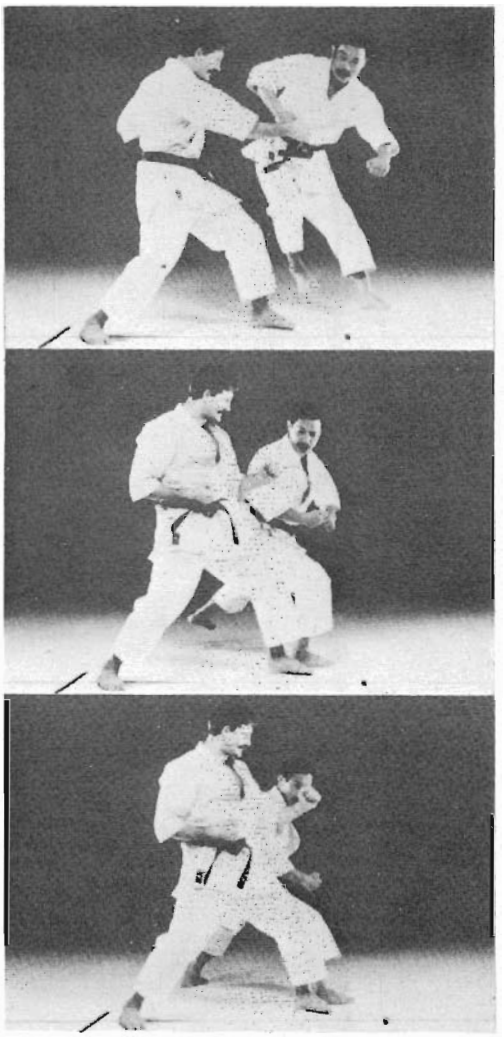
1) Wait for your opponent's attack with tsuki, and then attack him sideways in the abdomen.
2) The striking part of the body is the back of the foot.
3) Have the feeling of wanting to hit the opponent with all of your shin.
4) It is important that the pulled-back leg takes the form of a wave. (Think about nami-gaeshi in the kata "Tekki.")
5) The pivot leg leaves the direct line and causes your hips to open.

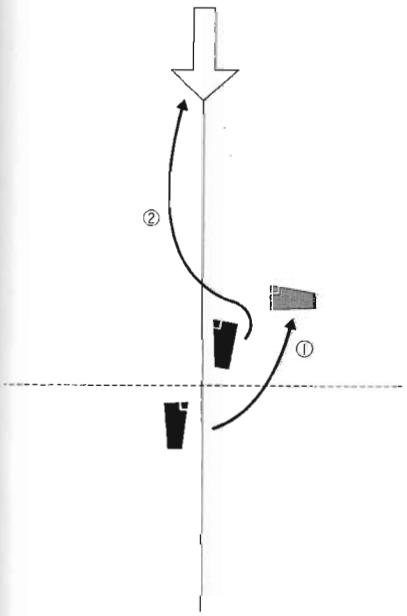




6) As demonstrated in the pictures below, you have to land the pivot leg crossed behind the kicking leg. So you need to stand sideways to the direct line of attack.
7) This hip-opening movement will become the rotation that makes the impact of the technique effective.
8) Concentrate on aligning parallel to the opponent's side.
9) Try to approach the opponent as closely as possible when you execute the technique.

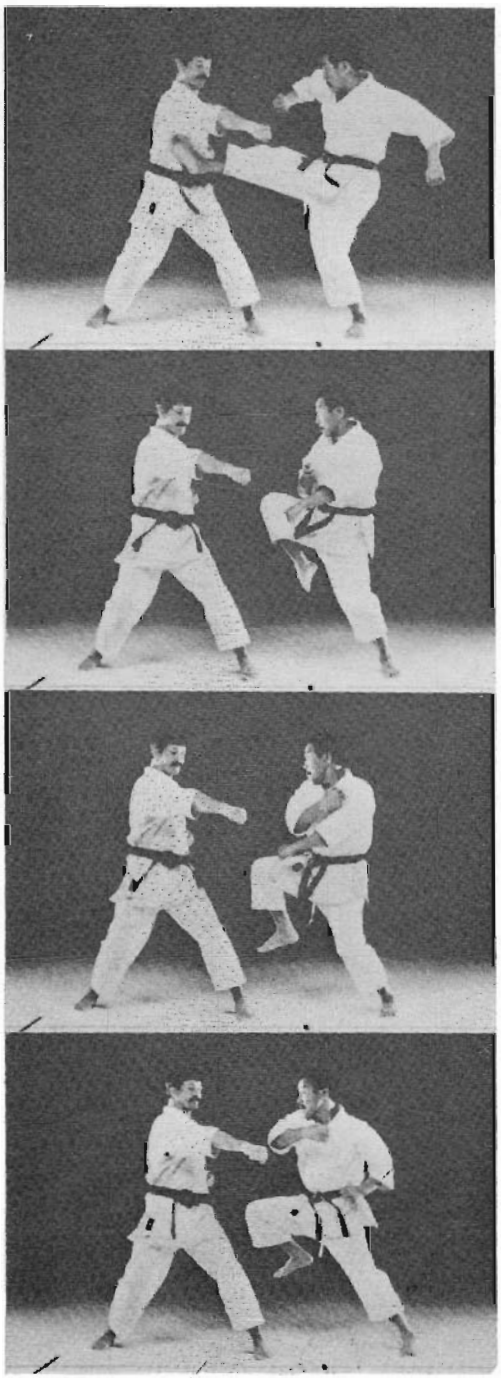


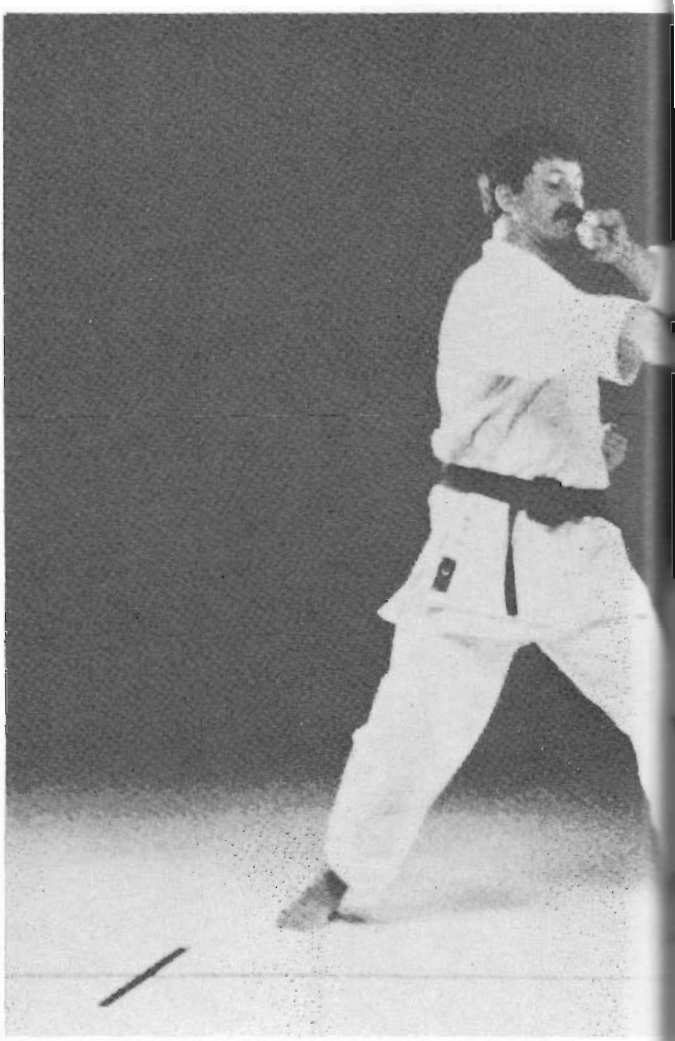


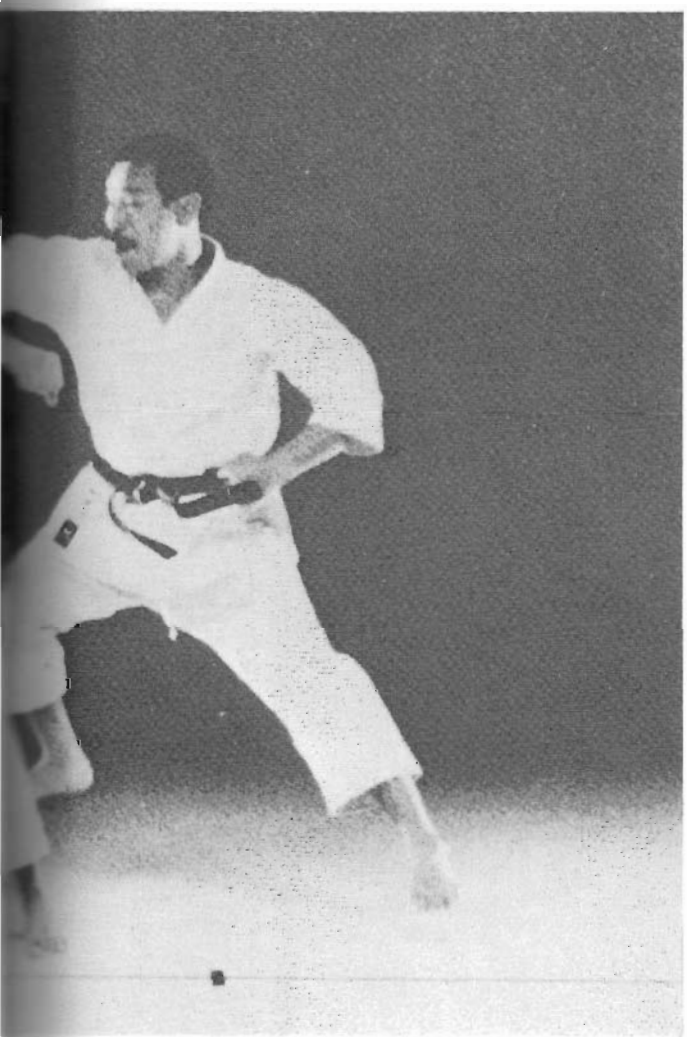


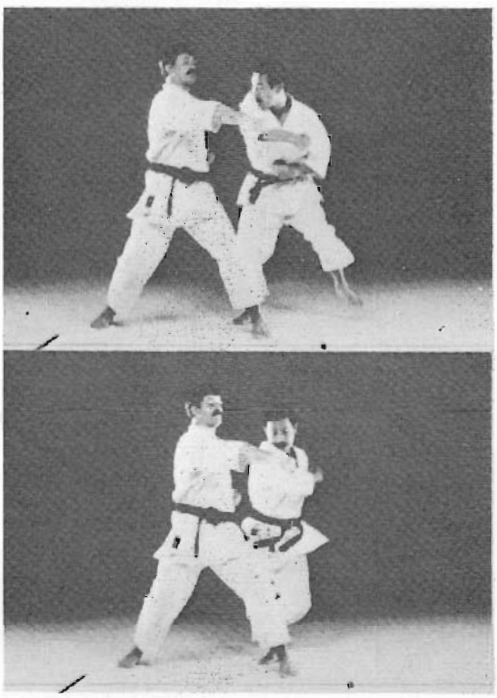
Strike jôdan uraken-uchi by using the energy from the pulled back chûdan ura-mawashi-geri landing, as well as the power you get from aligning sideways. Since you approach your opponent turning sideways, it is difficult for him to counterattack.

Here it is necessary to pull your fist back far enough and to strike uraken by opening up your chest.



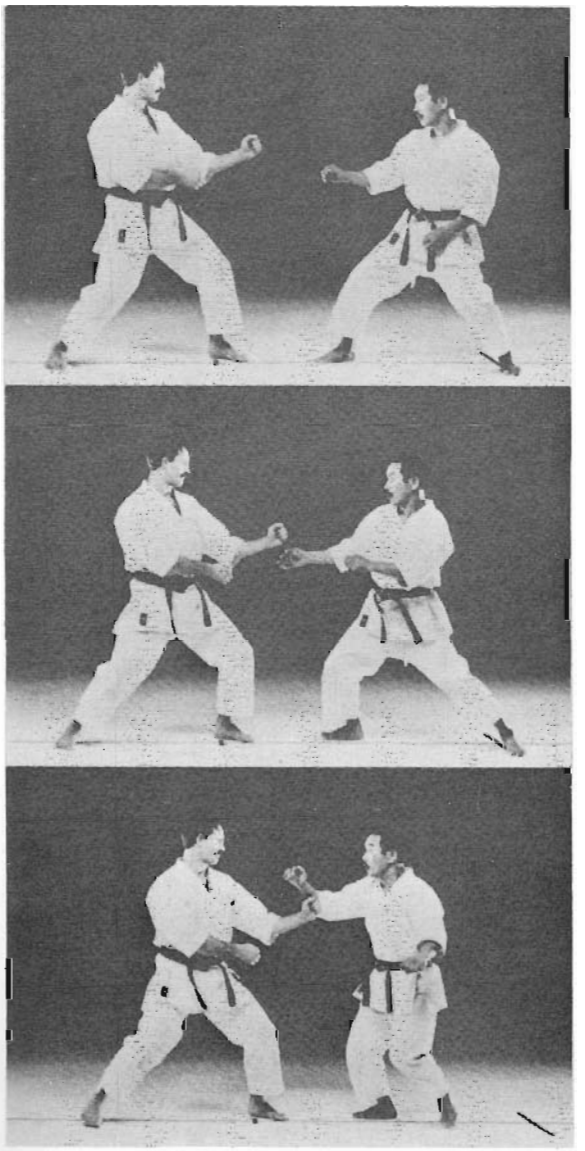


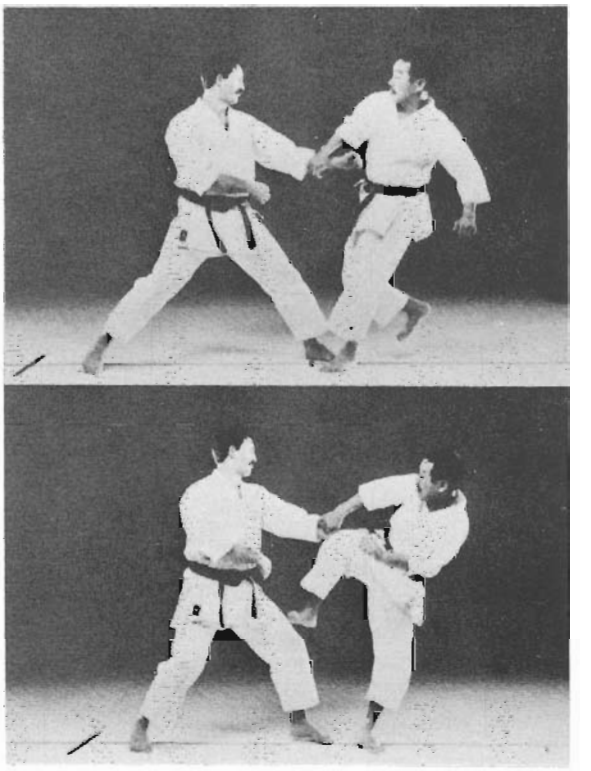




The part of the foot that strikes will change according to the distance.

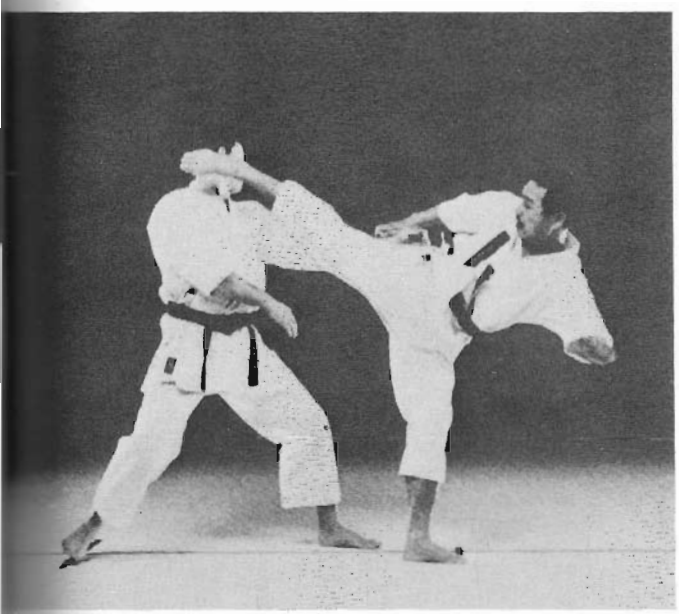
1) Open position: if the opponent reduces the distance, attack him with the heel as you approach him.
2) In the case of a short distance and open position, use the back of your foot to kick past his chest to his jaws. Tense the ankle solidly. The toes point inward.
3) Take care to enter the opponent's blind angle, keep the hips low, and stay close to your opponent all at the same time.
4) This is very important with tall opponents.
5) Strongly execute the part of the technique that leads upwards.

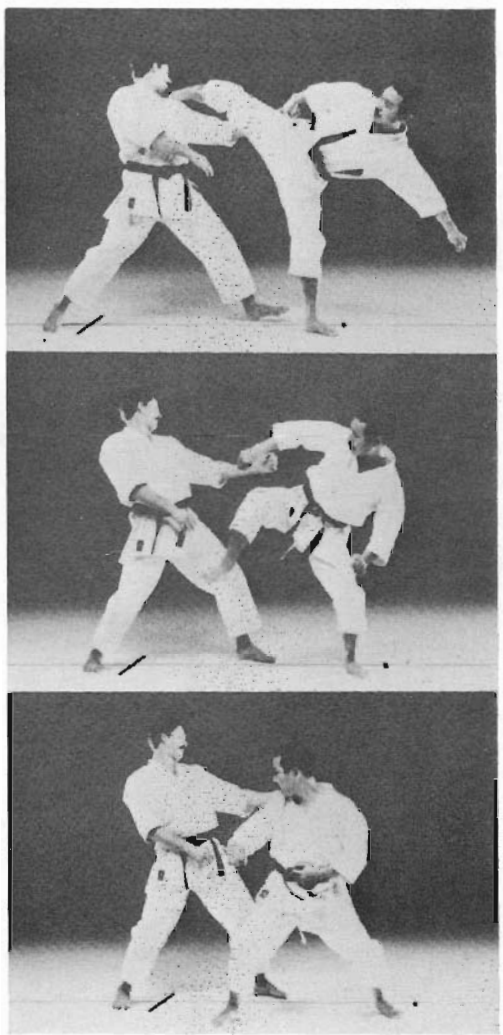




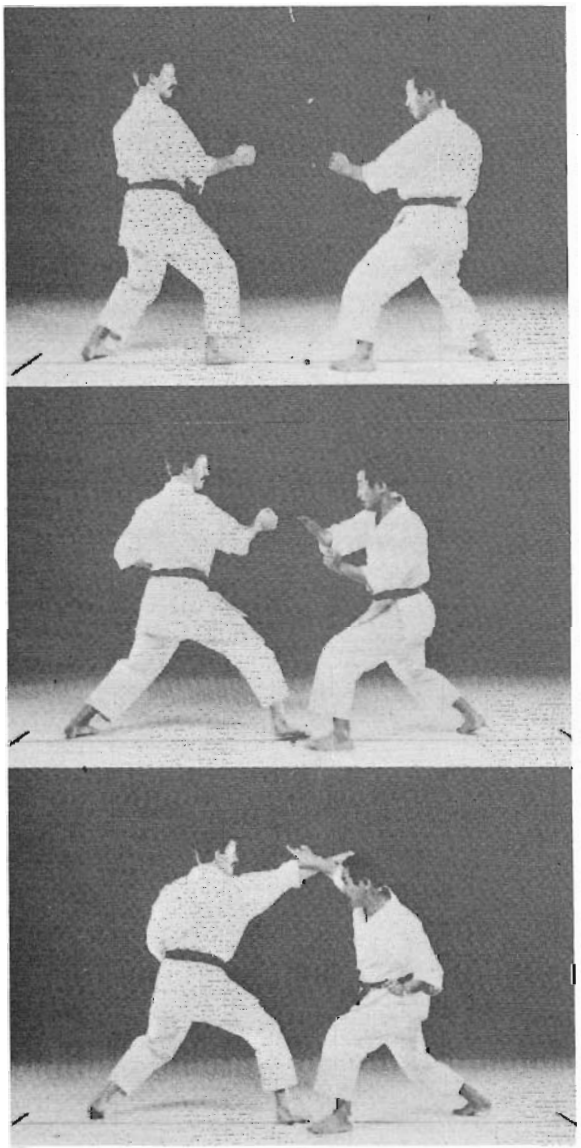
Open position: when your opponent is executing a long distance attack with a glide-in step.

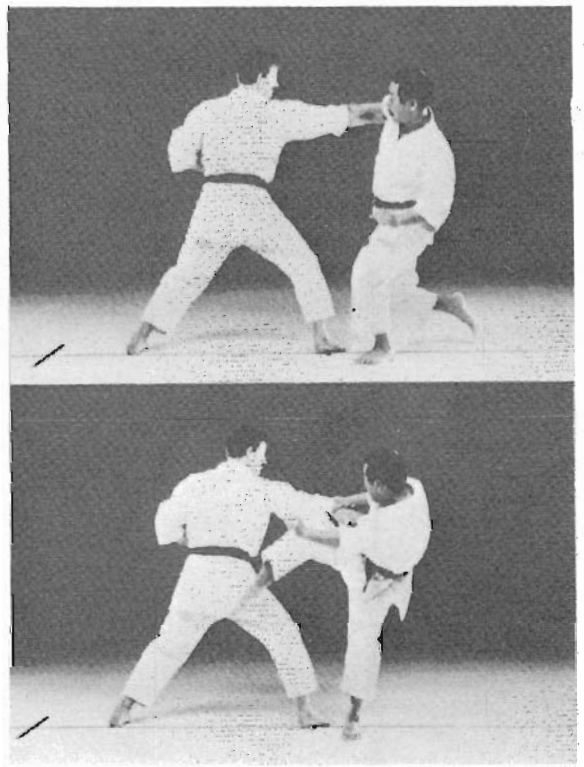
6) At a short distance or at a close position, kick above your opponent's shoulder (on his kamae-hand side) to the side of his face or try to reach the back of his head with your heel.
7) Open your hip and turn it completely.
8) Do not let the opponent out of your line of vision.
9) Use power from the torque of the body and the pulled-back leg.
10) Be aware that you can easily lose balance if the opponent puts pressure on you when you lean too far back.





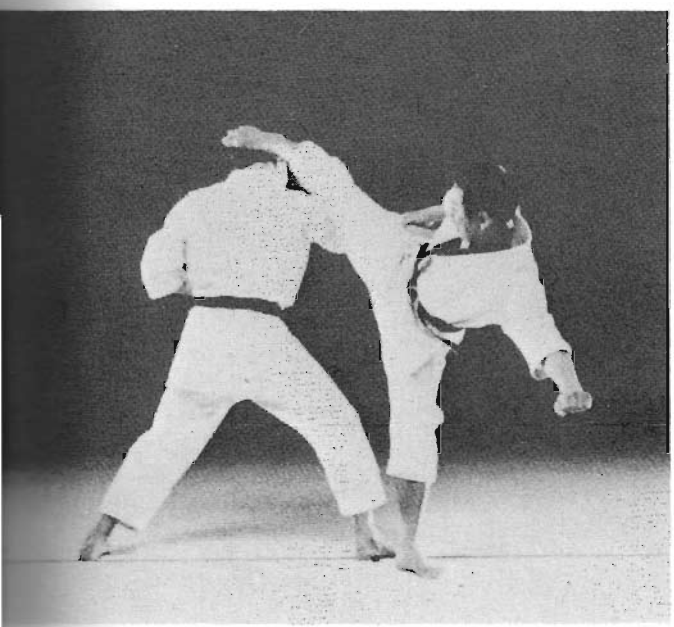
Open position: when your opponent attacks with kizami-zuki, charge towards his back with the heel of your back leg.

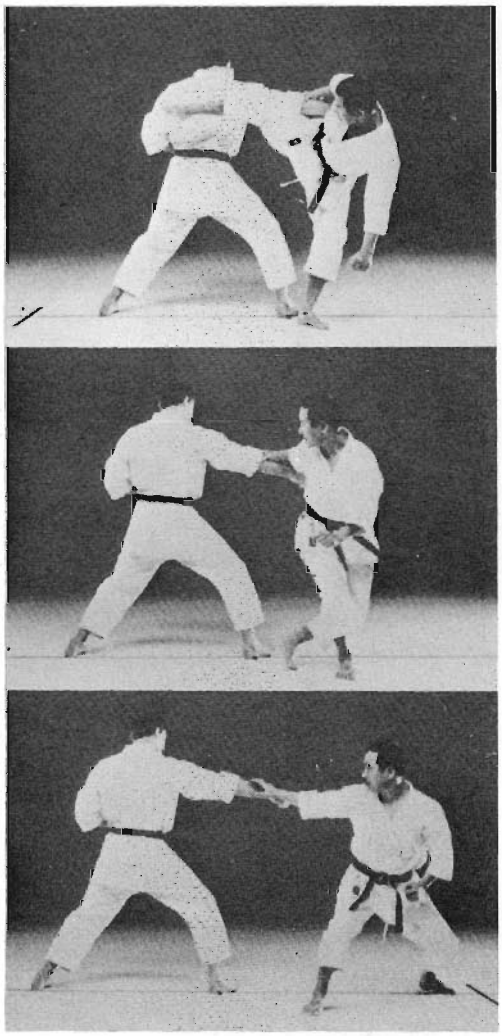




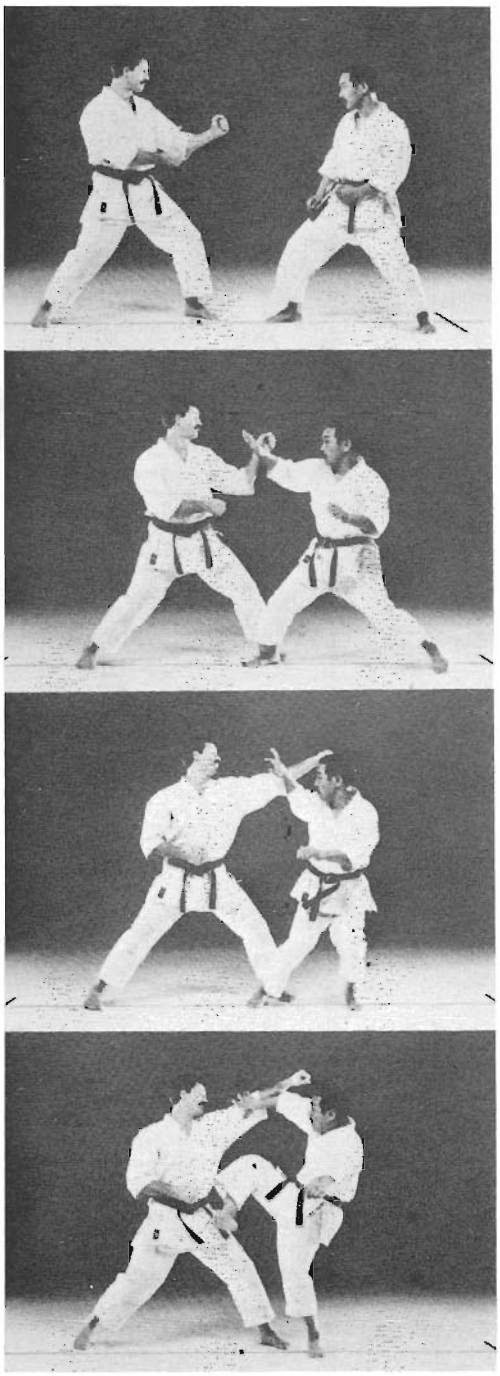
It is the same if the opponent attacks from a closed position with oi-zuki.

It is also advisable to train for situations where the opponent attacks using different variations, such as attacking with gyaku-zuki from a closed position.





Open position: Attack with a glide-in step from a short distance. The striking part of the body is the back of the foot.





Use the swing of the moving leg to kick upwards out of the glide step. Use his blind angle and do not forget to protect yourself against the opponent's tsuki.

When you kick upward it is important that your foot makes an outward semicircle.

Pull the knee as close as possible to the chest.

This technique is very effective in close combat.

It is important to change position as soon as you finish the kick.







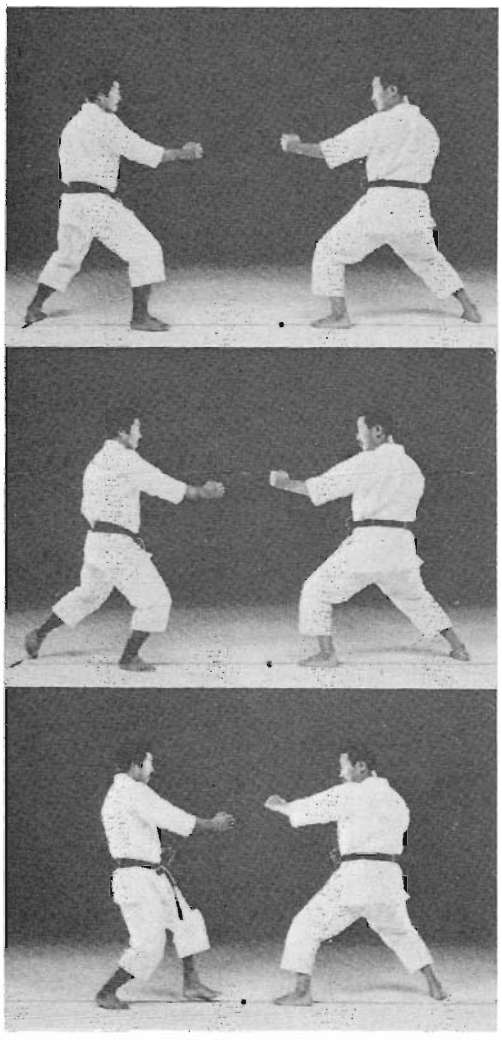


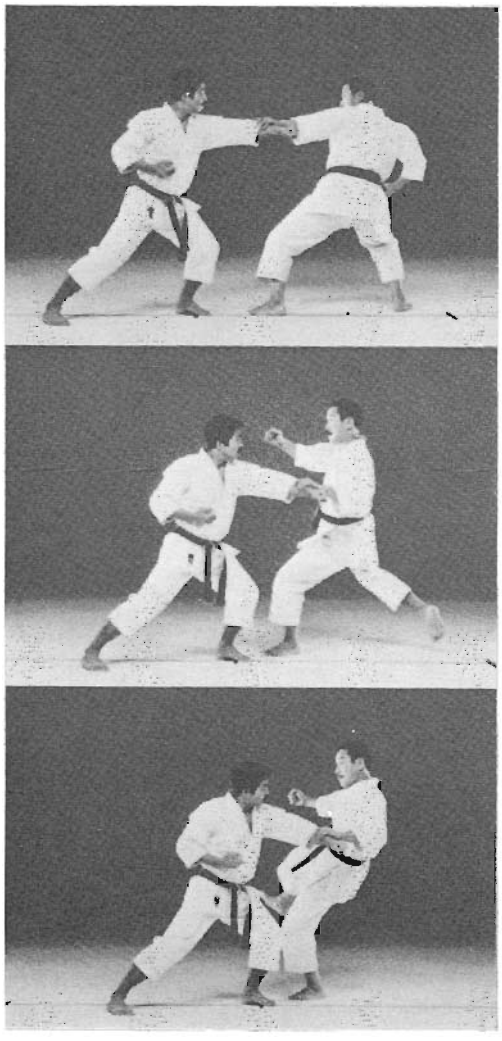




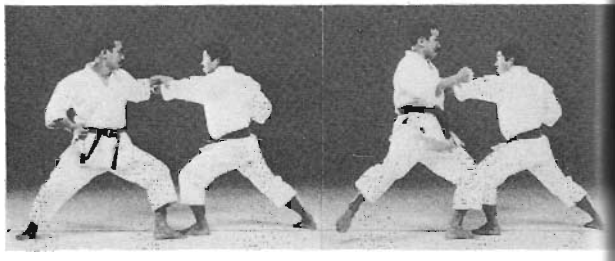
2. Jôdan Mikazuki-Geri

1) The striking part is either the sole of the foot or the heel.
2) When you attack jôdan the heel is much more effective.
3) Attack through the blind angle from behind the opponent.
4) Targets are the back or the back of the head.
5) Make a big circle when doing the kick. The rotation axis is the pivot leg and that side of the body.
6) Your body is turned away from the opponent (hanmi).
7) The ankles are solid. Develop the sensation of striking with an axe.
8) In a way, just as effective, you can attack the elbow of the forward arm, from the outside.
9) During close combat, an attack to the back has a big effect.





Jôdan Mikazuki-Geri in Detail (View from the Back)



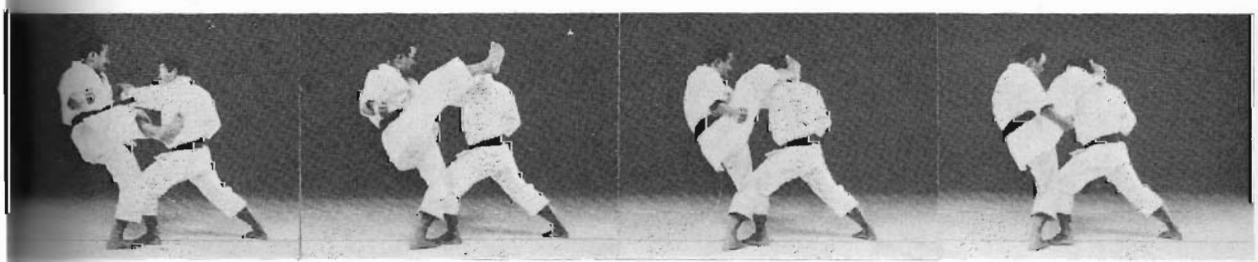
10) It is important to approach your opponent in a circular way from the outside so as not to give him any chance to control you from the inside.











3. Ushiro-Geri

Ushiro-geri is an attacking-technique where the whole body is aligned backwards. This surprise technique uses the power that develops when you rotate your hips like a gyroscope. The leg movements change according to the distance and whether the technique is used as a direct counterattack or to exert forward pressure, so it is useful to study the pictures and then try the variations yourself.

Important Points

1) Fix the kicking-leg ankles as well as the pivot-leg ankles.
2) The pivot leg is bent as in zenkutsu-dachi.
3) Look over your shoulder in the direction of the kick.
4) The striking part of the body is the heel.
5) The upper body is parallel to the floor.
6) Pull the knee in slightly less than you would with mae-geri.



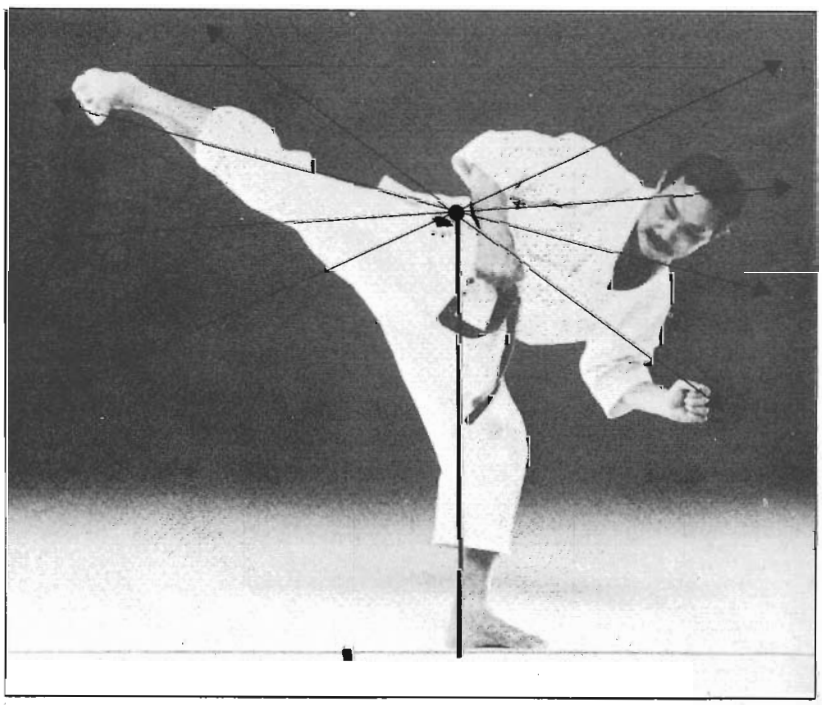




Ushiro-Geri in Detail

7) Ushiro-geri is executed from this position in a straight line. Have the feeling of moving the kicking-leg knee past the pivot-leg knee.
8) Tense the thigh muscles in the pivot leg as well as in the kicking leg to avoid getting pushed back by your opponent.
9) When you face the opponent you have to judge his movements during the kick.
10) Turn your face the moment you kick. The kick will be weak if there is a pause after you look. Any delay at the start of the movement will reduce the power of the rotation.



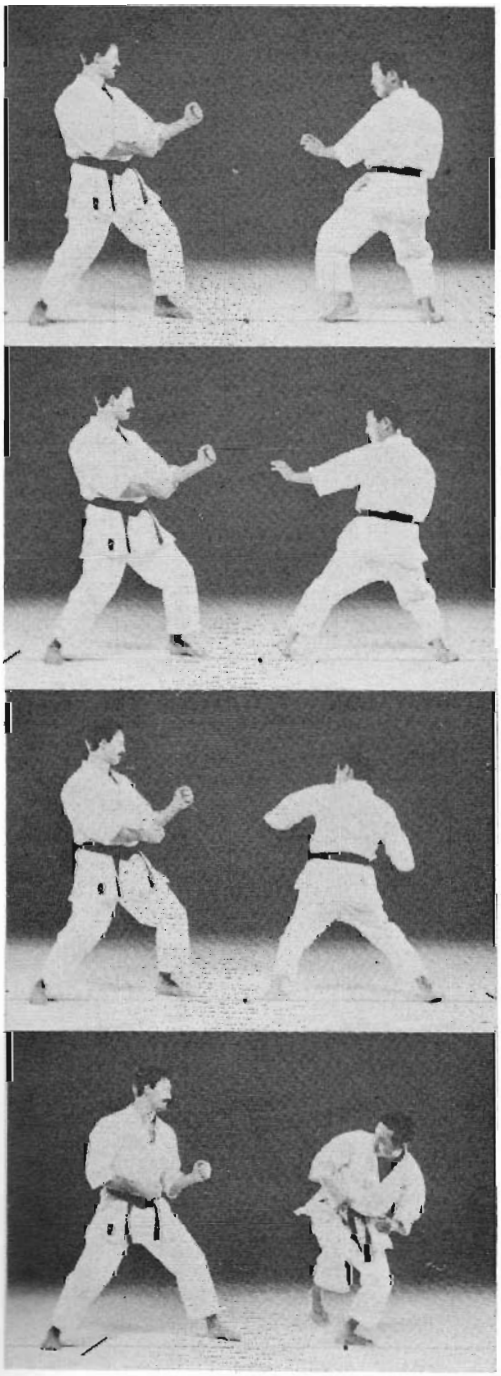


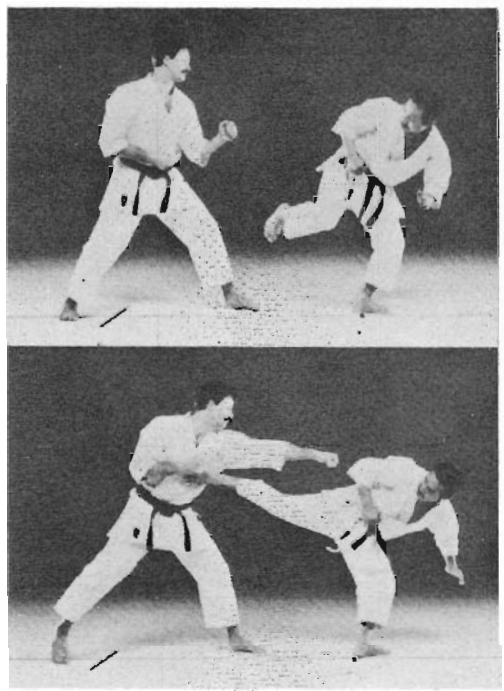


Chûdan Ushiro-Geri from a Long Distance

1) Shorten the distance to the opponent with a forward movement of the front leg.
2) Do not change the position of the upper body at this point.
3) To enable your kicking leg to attack the target in a straight line, you advance the pivot leg to the inside or the outside of the opponent.
4) Kick with the hips as the center of rotation.

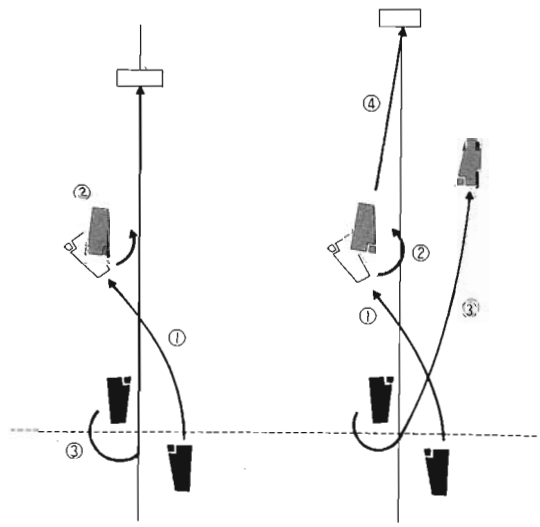
Especially with an opponent at a distance, you have to reconsider the foot movements needed to cover that far.
(See ❶ and ❷ below)

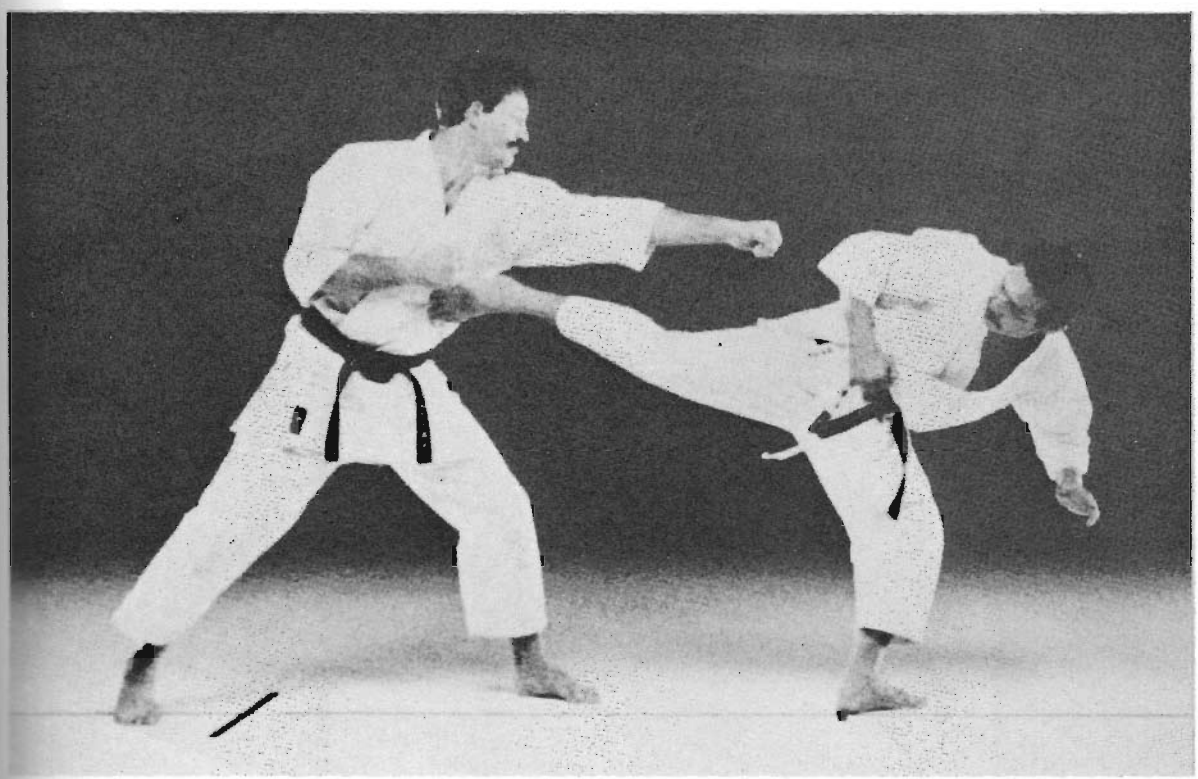




Foot movement adjustments for long distances. Variation ❶

Foot movement adjustments for long distances. Variation ❷



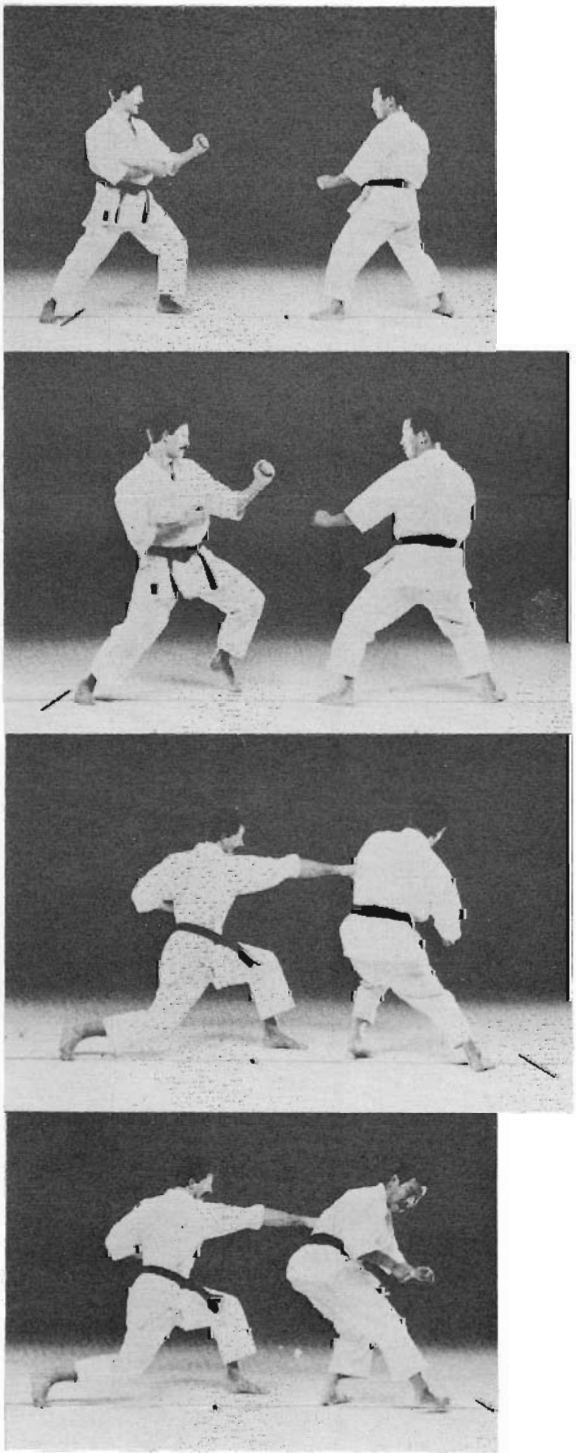


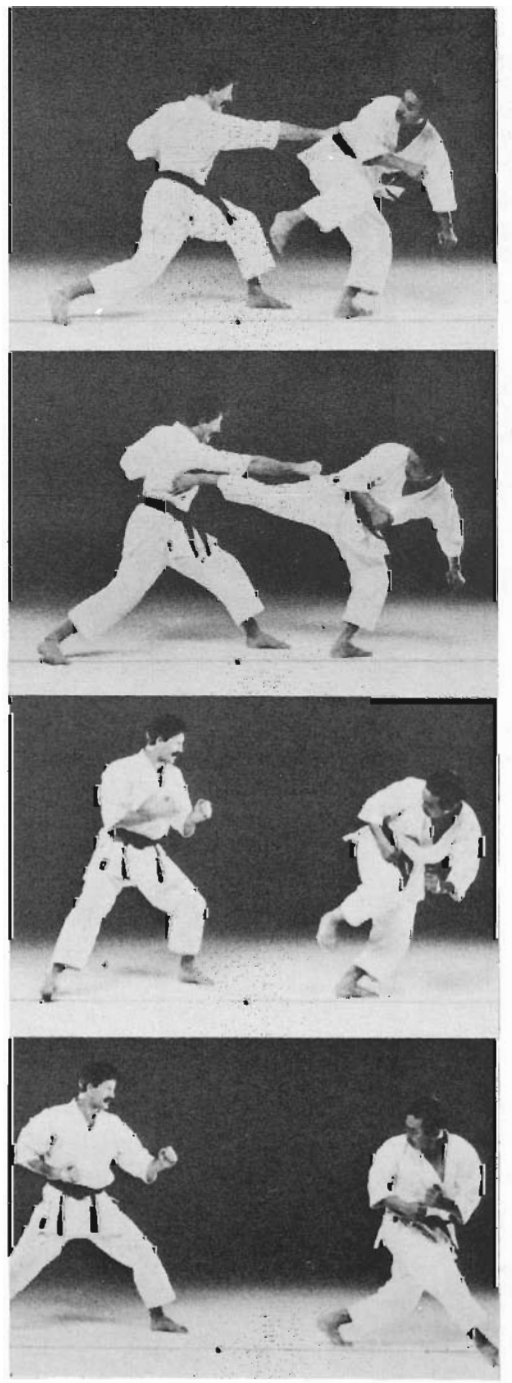
Practical Example for Variation ❷ of Foot Movement Adjustments for Long Distances



Ushiro-Geri after a Movement to Avoid an Attack with Tsuki

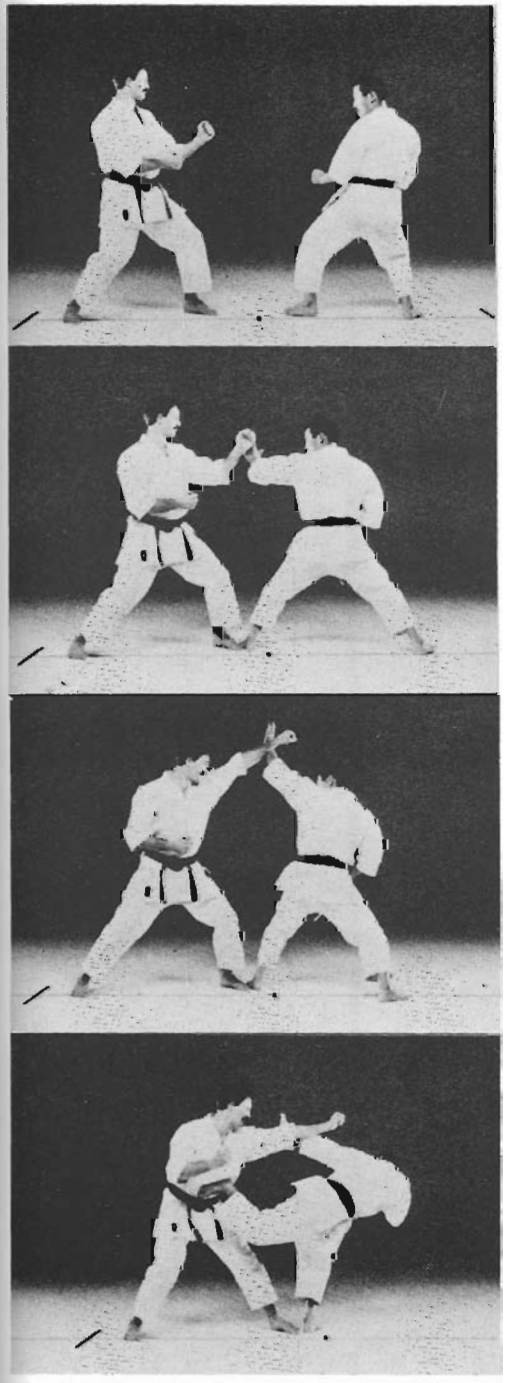
The moment the opponent attacks with tsuki you can avoid it by moving your front leg back diagonally. You have to turn at the same time and attack the opponent's midsection. Study the drawings of the foot movements on the next page. This technique is very powerful if you use it as a direct counterattack.

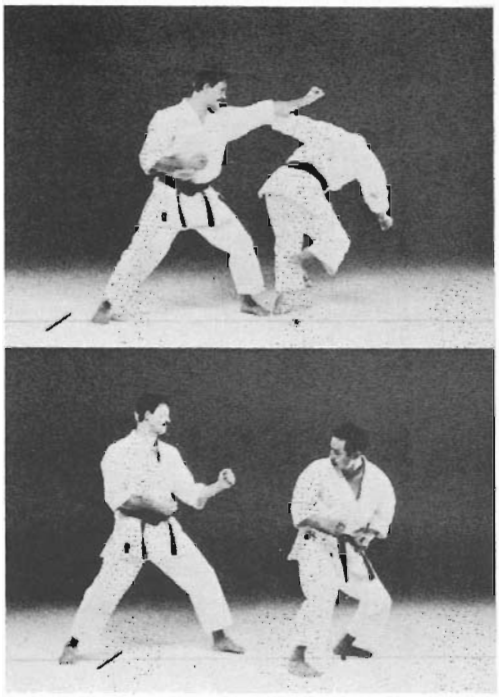




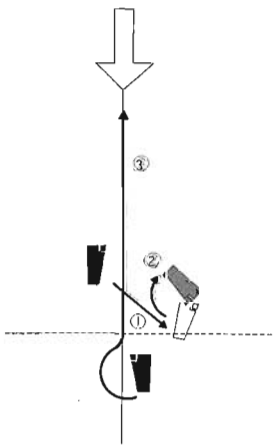
Short Range Chûdan Ushiro-Geri

Look at the drawings for the foot movements at a short distance. Note that the glide forward of the leg is one foot less than in the pictures on page 112. You avoid the tsuki attack by bending the upper body.

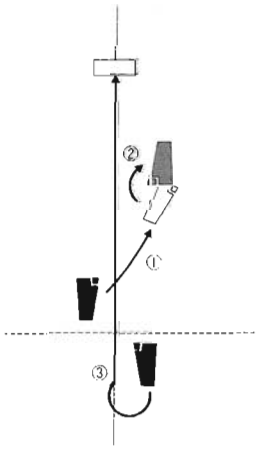




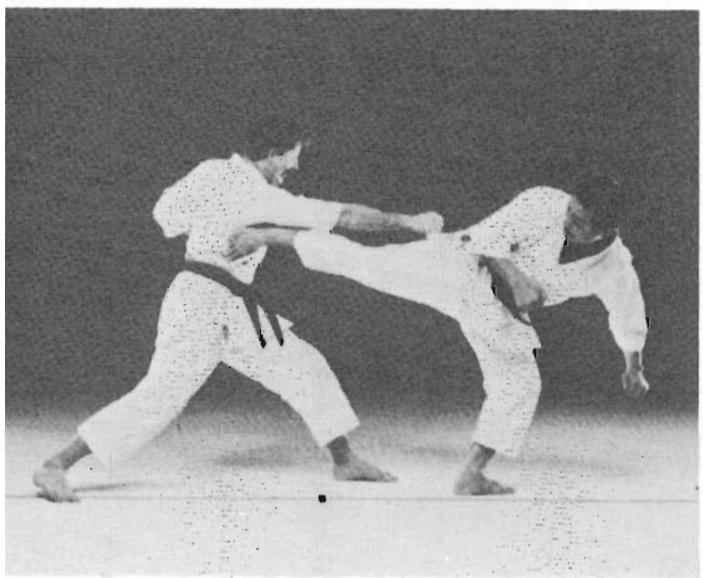
Foot movement for ushiro-geri after avoiding the attack.



Foot movement for ushiro-geri at a short distance.

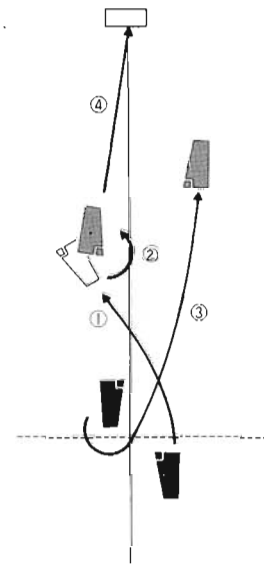


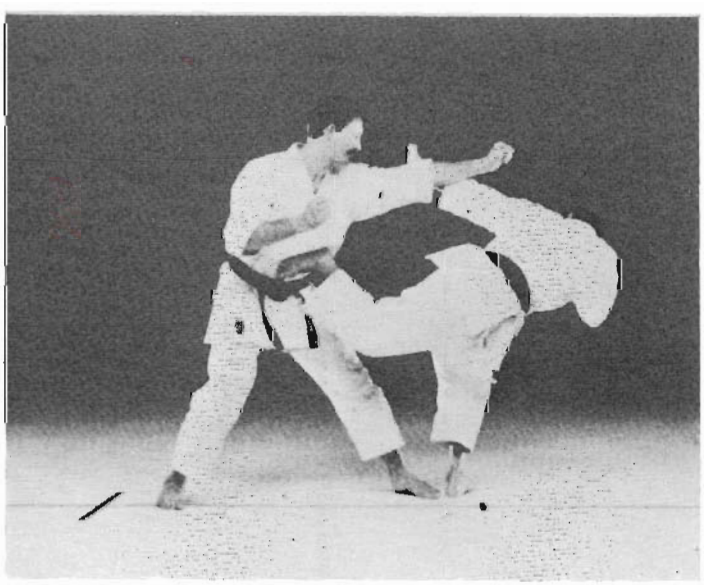
Comparison of the Movements for Short and Long Distances



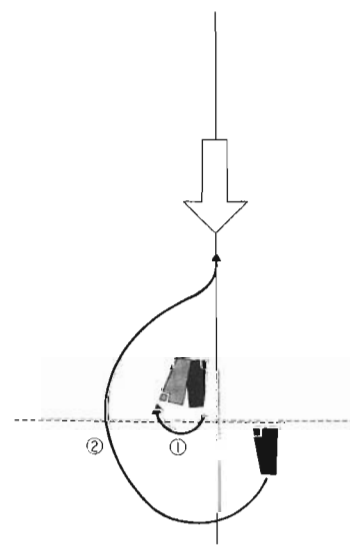
Ushiro-geri from a long distance

Foot movements from a long distance Variation ❷



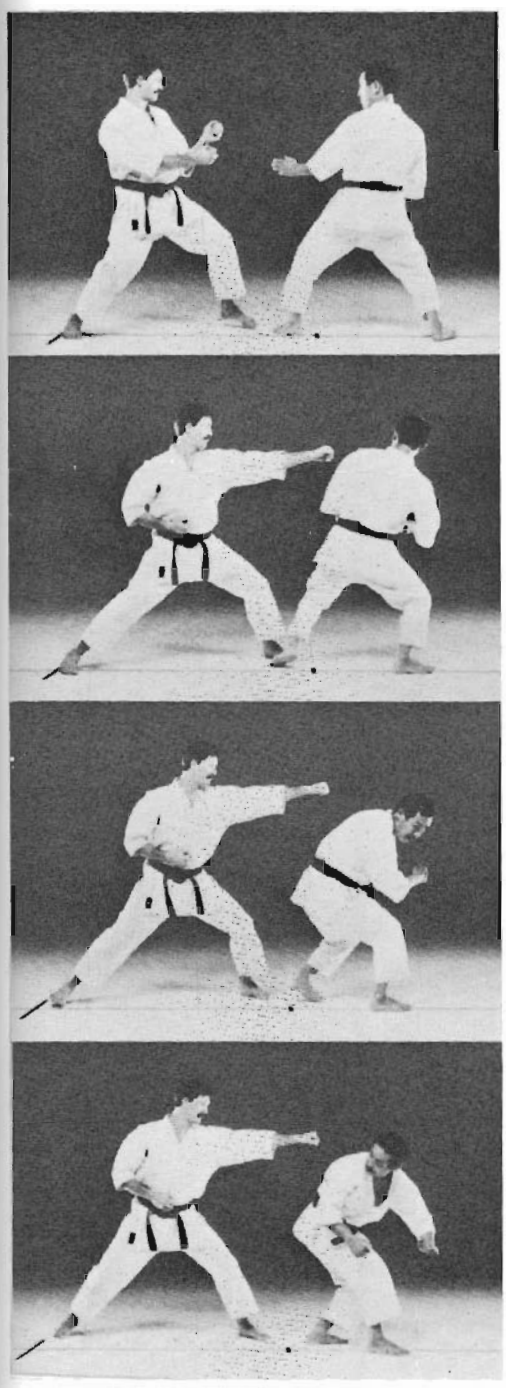


Ushiro-geri from a short distance

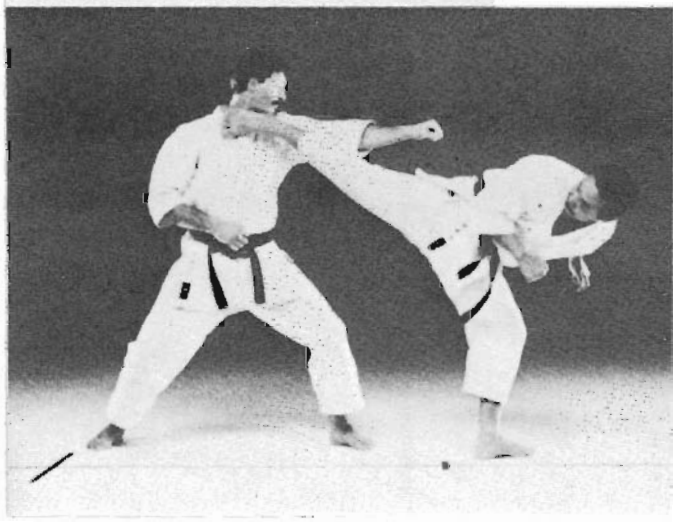


Jôdan Ushiro-Geri

In this case, the distance to the opponent is short but the distance to the jôdan target is far. Keep the upper body parallel to the ground, and stretch the pivot leg a bit out of its deep bend when you kick. Use the energy of this stretching during the kick. Keep in mind that the technique loses power if you bend your upper body too far forward.

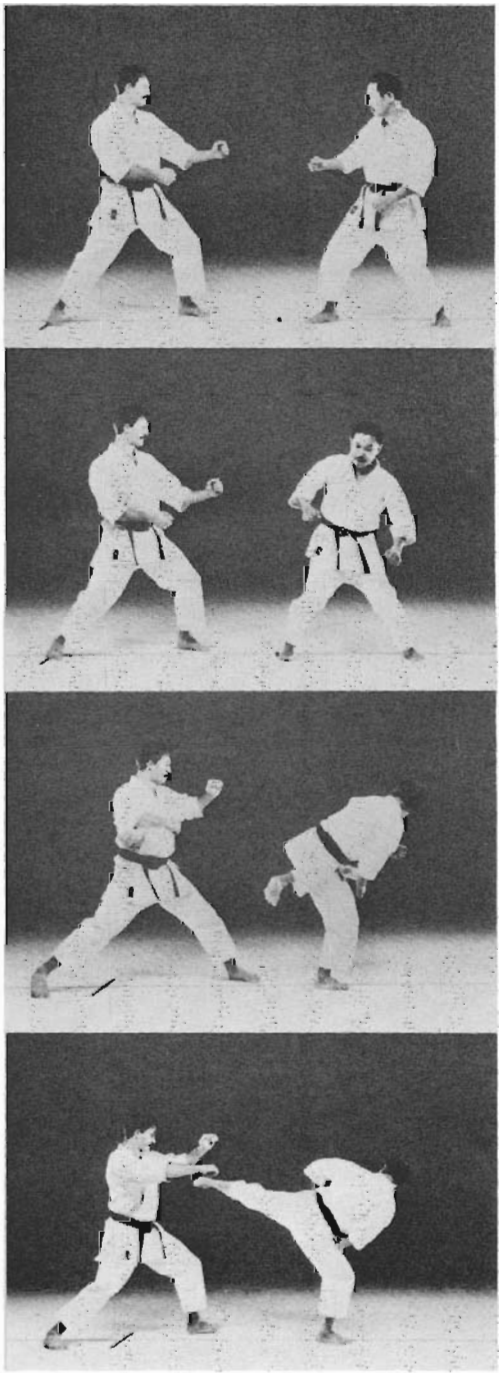


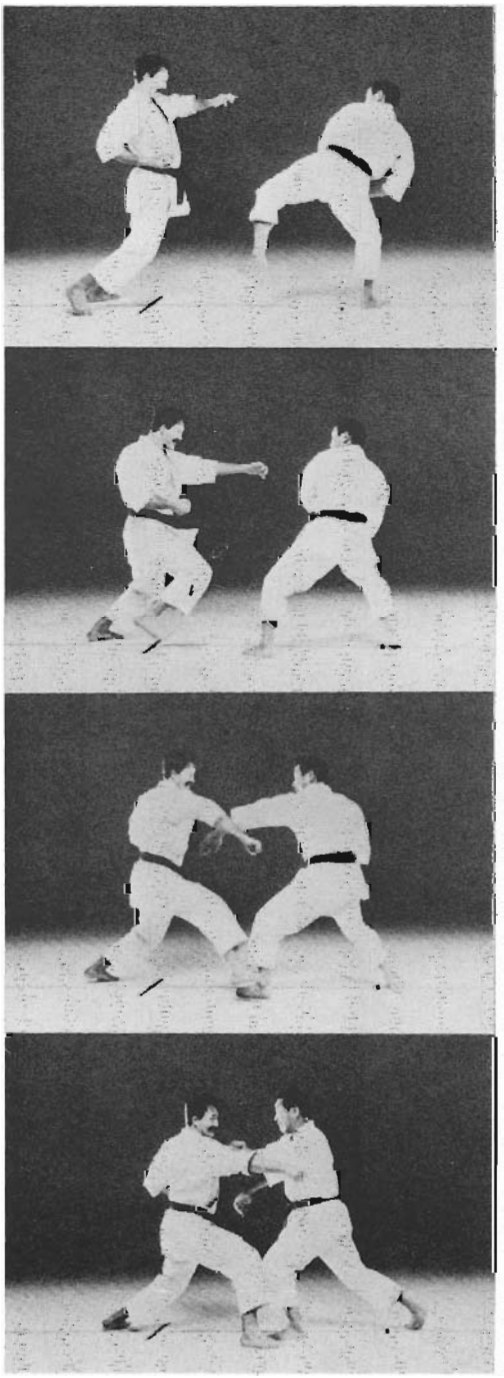


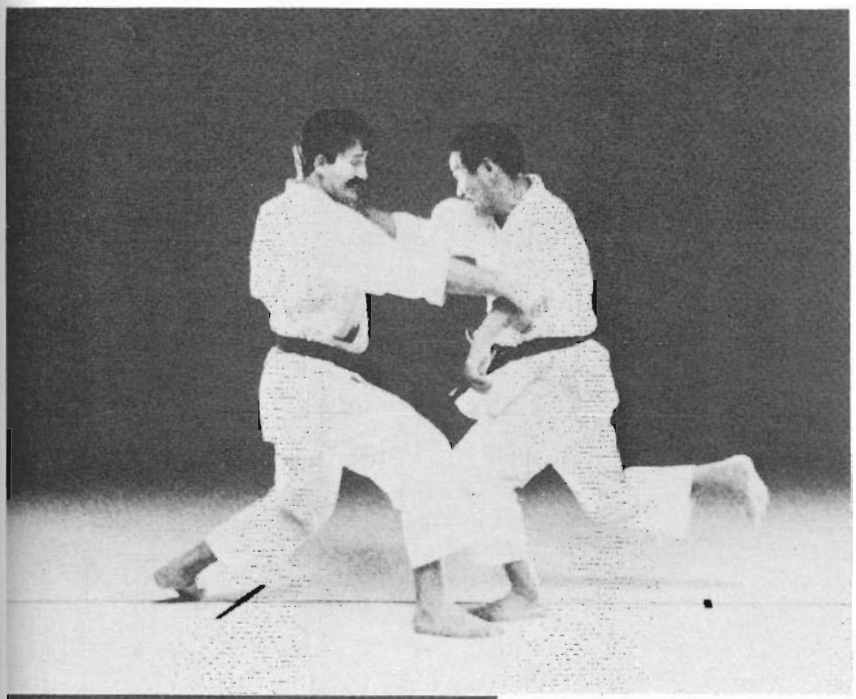


Attack with Tsuki after a Feint with Ushiro-Geri

The ushiro-geri is directed backwards, while the body bends forward. In this way the upper body withdraws from the opponent. Here you have a longer reach than the opponent has with his tsuki attack, but on the other hand it leads to a situation where your back is exposed. In this case, however, you are deliberately presenting your back to your opponent while you wait for his attack and then execute the counterattack.



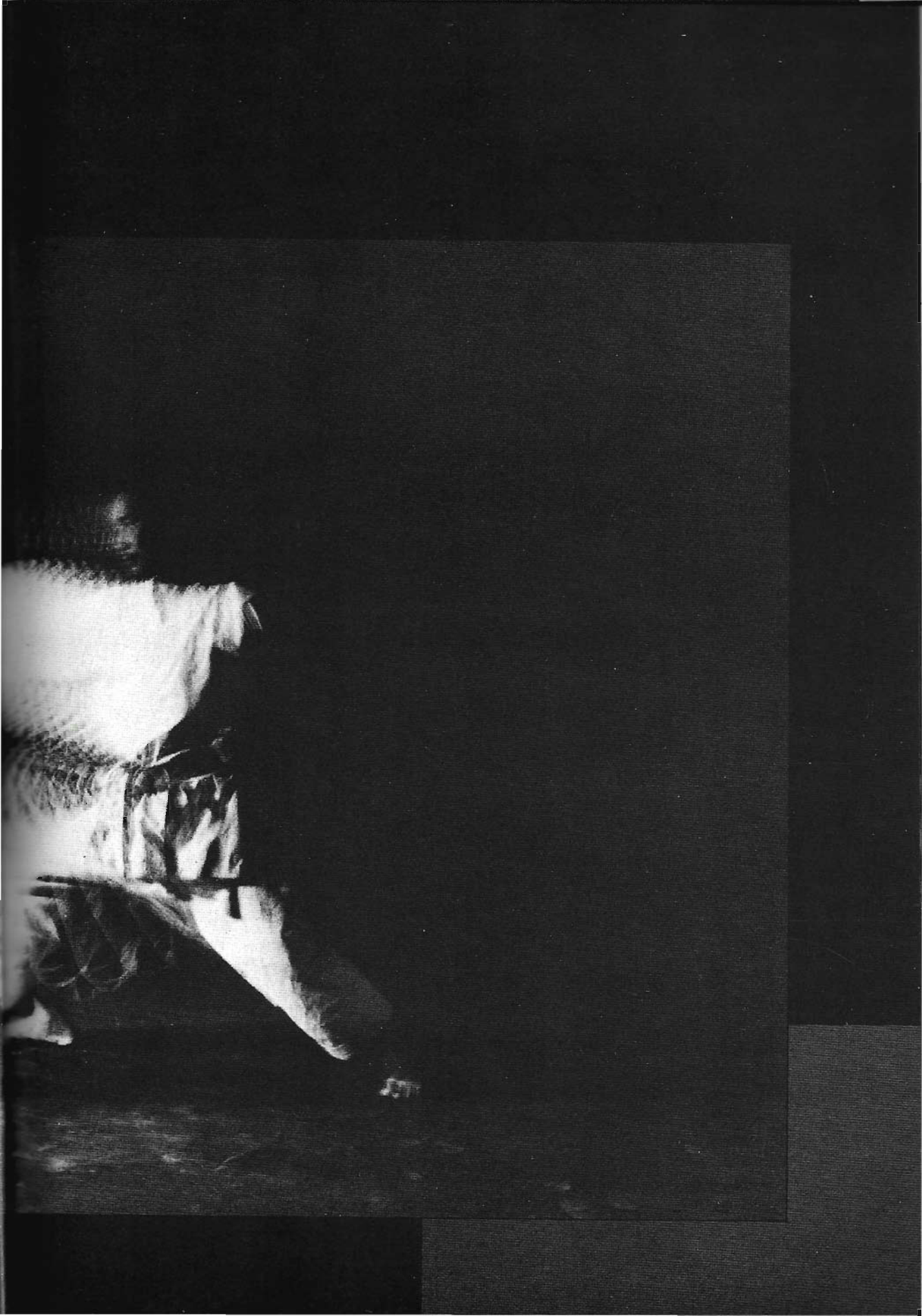














第三章

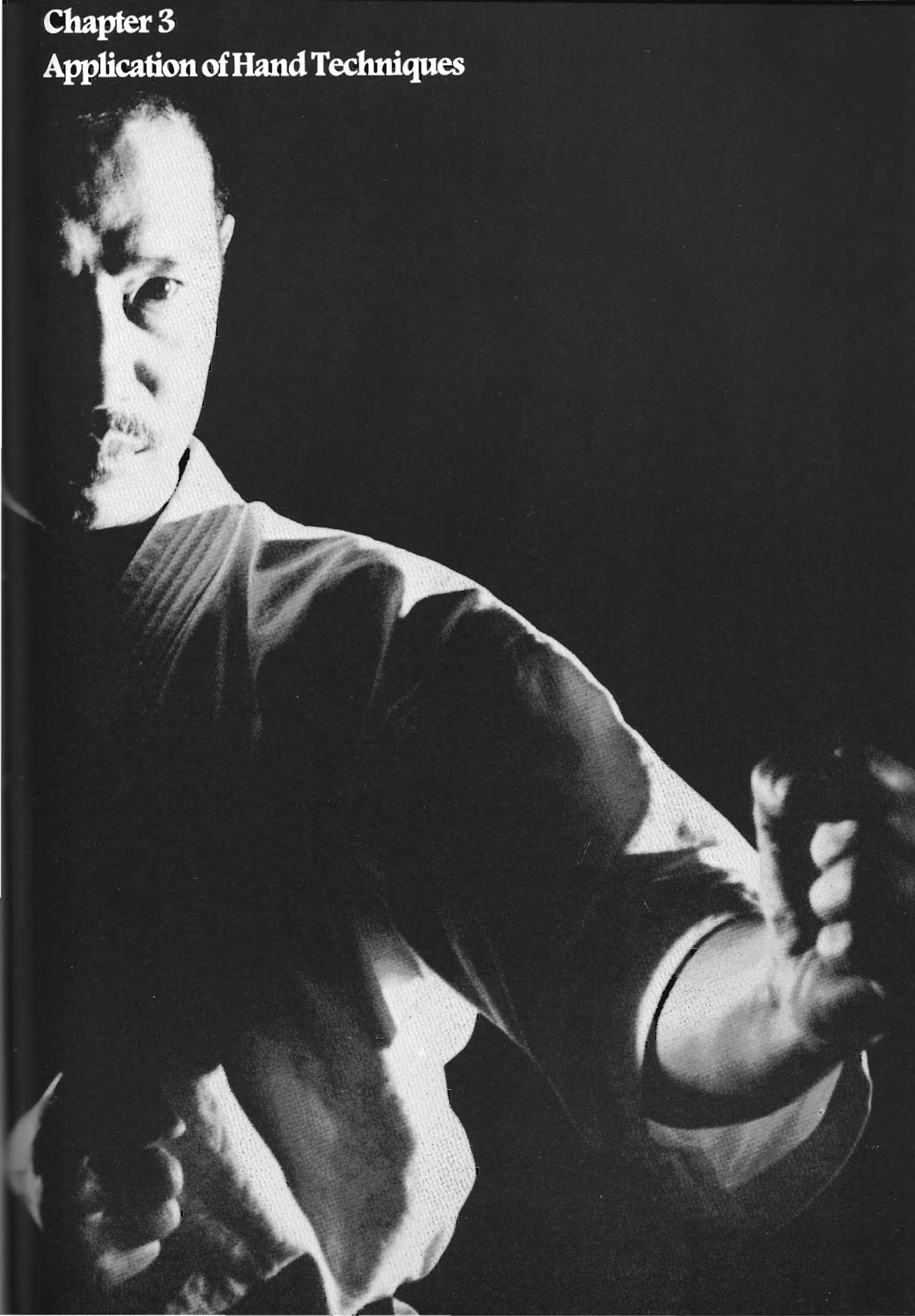
手技の応用

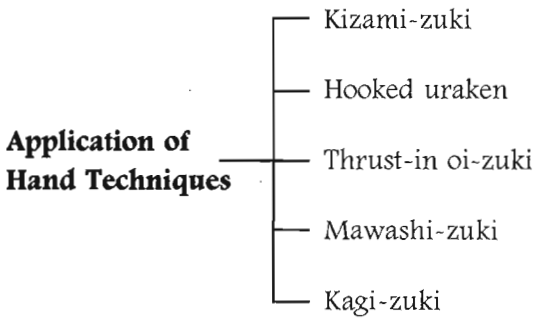
Dai San Shô

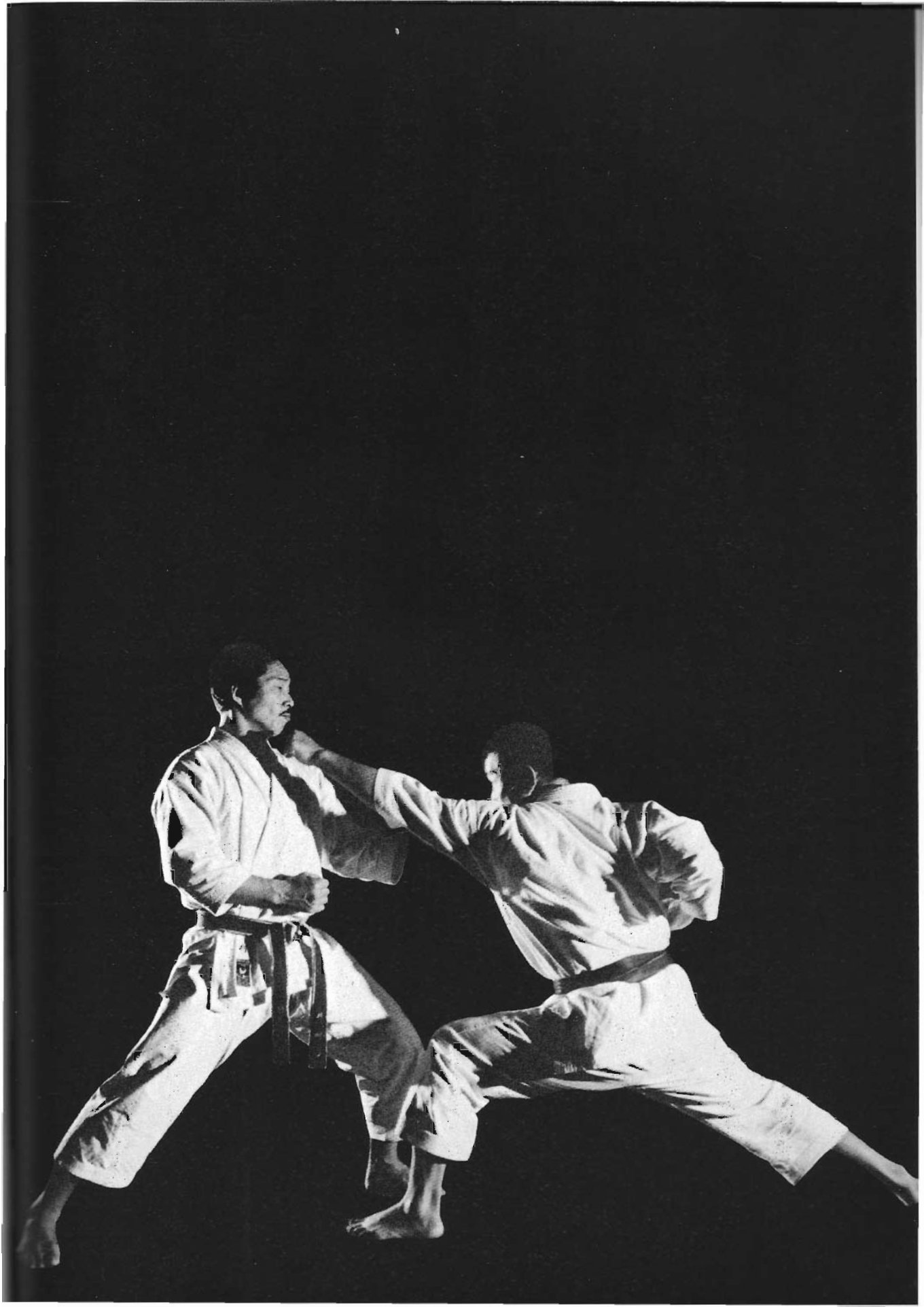
Te~Waza no Ôyô

Calligraphy by Masahiko Tanaka

Chapter 3
Application of Hand Techniques

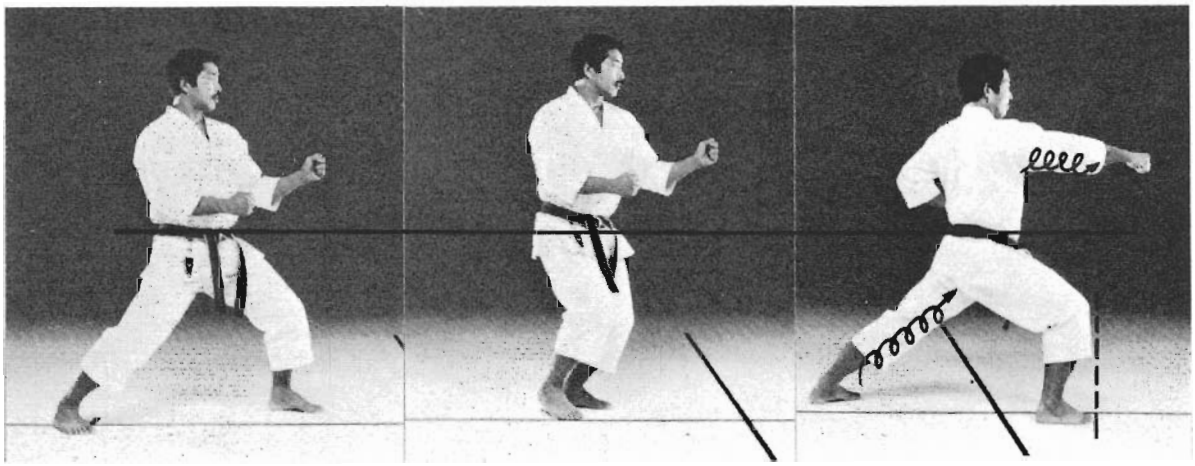



Application of Hand Techniques
Kizami-zuki
Hooked uraken
Thrust-in oi-zuki
Mawashi-zuki
Kagi-zuki



① Is the Zenkutsu-Dachi Correct and Is Your Posture Correct?

1) Is the starting position correct?
2) Is the upper body straight?
3) Is the target directly in your field of vision?
4) Is the distance between your feet correct?
5) Is the knee bent correctly?
6) Are the soles of the feet flat on the ground?
7) Are the muscles tensed correctly?
8) Are the pushing and pulling hands' lines of movement correct?
9) Is the height of the hip constant?



②Sideways Transition from Heisoku-Dachi to Zenkutsu-Dachi with Gyaku-Zuki

Step to your side from heisoku-dachi to the position of zenkutsu-dachi. We studied this previously in ①.



1) The height of heisoku-dachi is the same as zenkutsu-dachi.
2) Keep the ankles tense and the knees firmly bent.
3) Look firmly towards the target.
4) Stretch the pulling hand out in the direction of the target.
5) The four movements of pushing the body, turning the hip, pulling the hand straight back to the side of your body and punching forward in connection with the rotation have to be performed simultaneously. In this way you finish in the zenkutsu-dachi posture we learned in ①.
6) The movement is stabilized by keeping the upper body perpendicular.
7) The height of the hip must not change.
8) When the body moves, the hip is turned and the back leg stretched in a single motion.
9) The soles of the feet glide flat across the ground.
10) Imagine that you want to push against the target with the abdomen.
11) The toes on the back leg point toward the target as much as possible (diagonally 45 degrees).
12) The explosion of power from the posture of heisoku-dachi to the focus of the tsuki goes from zero to 100.

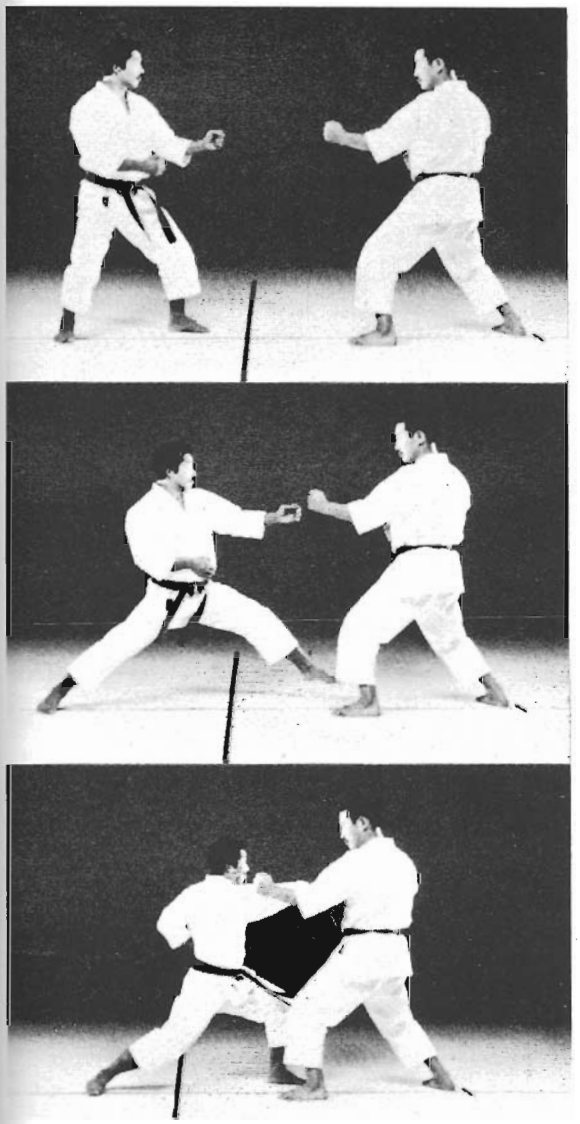




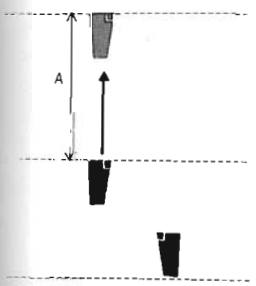
③ Set the Distance Between Your Feet as in Zenkutsu-Dachi and the Center of Gravity as in Kôkutsu-Dachi. Change into the Position We Learned in ① and Punch Gyaku-Zuki.

At the change over from basic movement to free sparring there must not be any unnecessary action, then you can punch a strong gyaku-zuki.

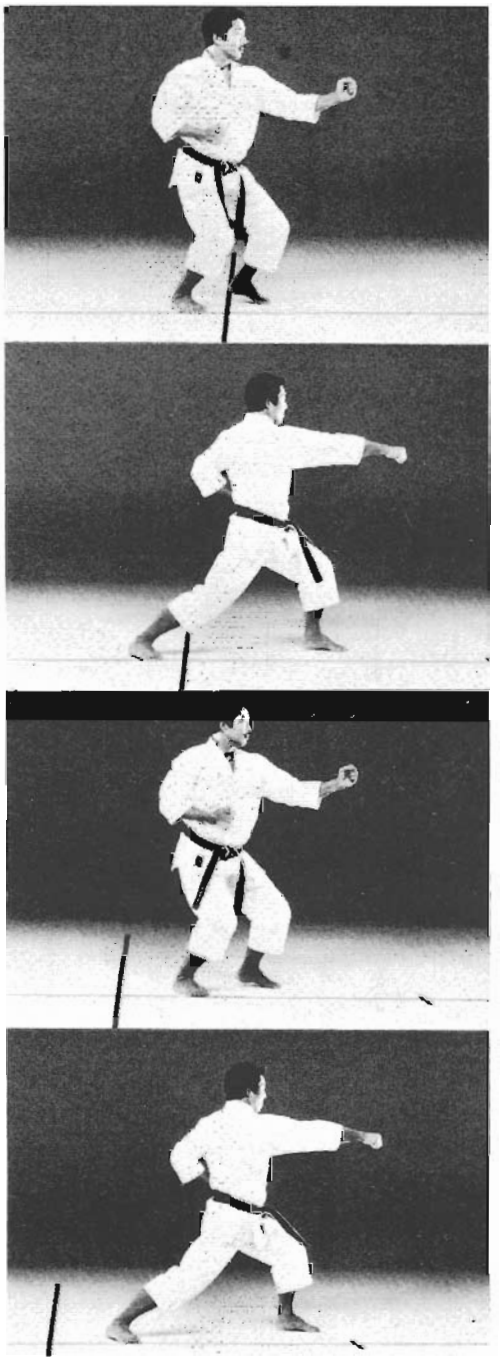
③ Kôkutsu-dachi with a distance between the feet like zenkutsu-dachi → gyaku-zuki



The distance from neko-ashi-dachi to zenkutsu-dachi with gyaku-zuki.



1) In the fighting posture the elbows are locked and the fists point directly at the target.
2) The hip is turned 45 degrees.
3) The toes of the back leg point diagonally forward 45 degrees and the bent knee points in the same direction.
4) In the fighting position the ankle of the back leg is tensed, the knees are well bent and the energy is concentrated in the fist at the side of your body.
5) The front leg is like in kôkutsu-dachi.



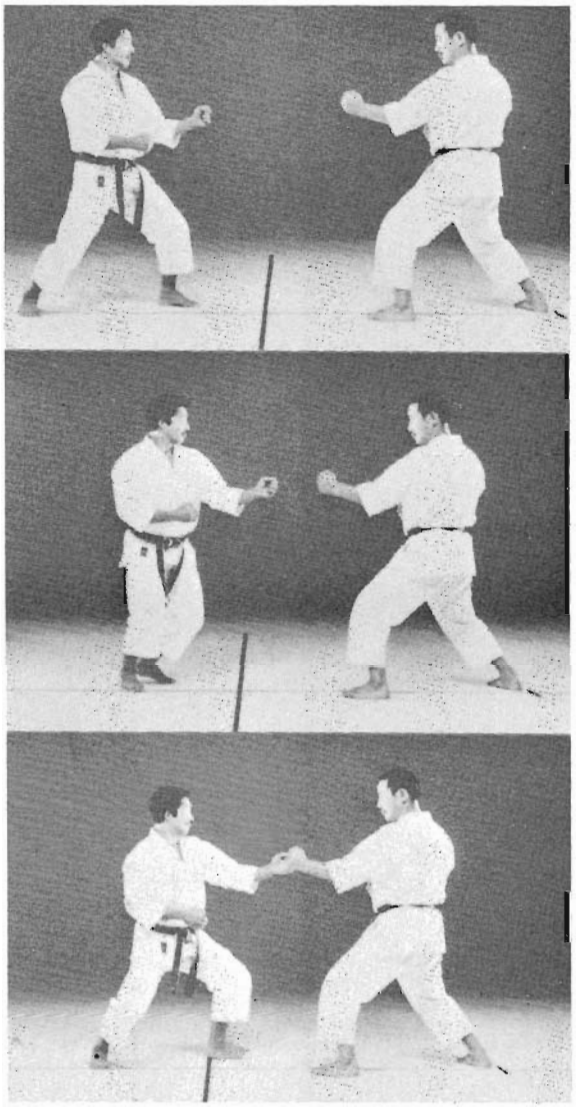
④From neko-ashi-dachi to zenkutsu-dachi → gyaku-zuki

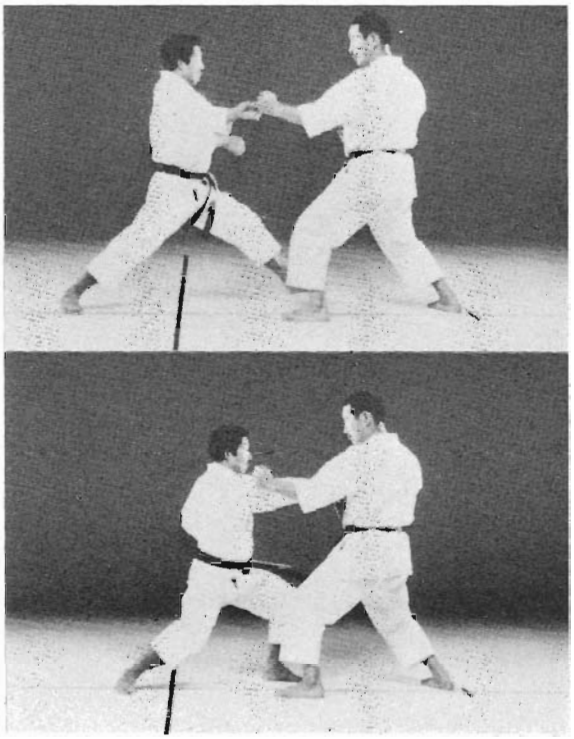
④ From Neko-Ashi-Dachi to Zenkutsu-Dachi with Gyaku-Zuki

Do the movement as learned in ③. Move your body a far distance from your original position using the energy from pushing the back leg.

I will not explain neko-ashi-dachi in any great detail in this book. Use the body posture of ③ as a guide. It is important to pull the back leg to the front leg keeping your center of gravity on the back leg.

1) The main points are the same but since you take a full step, you have to pay attention to the position of the leg that moves toward the target (as learnt in ①).
2) The tsuki and the leg have to move in the same direction.



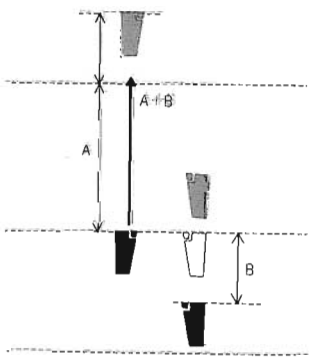


⑤ Gyaku-Zuki with a Glide Step (Tsugi-Ashi)

Gyaku-zuki out of a free-fighting posture with a change of position. After you have mastered points ① to ④ you can choose the position of your feet and the fighting posture (jiyû-kamae). In this way you can use the techniques freely in a fight.

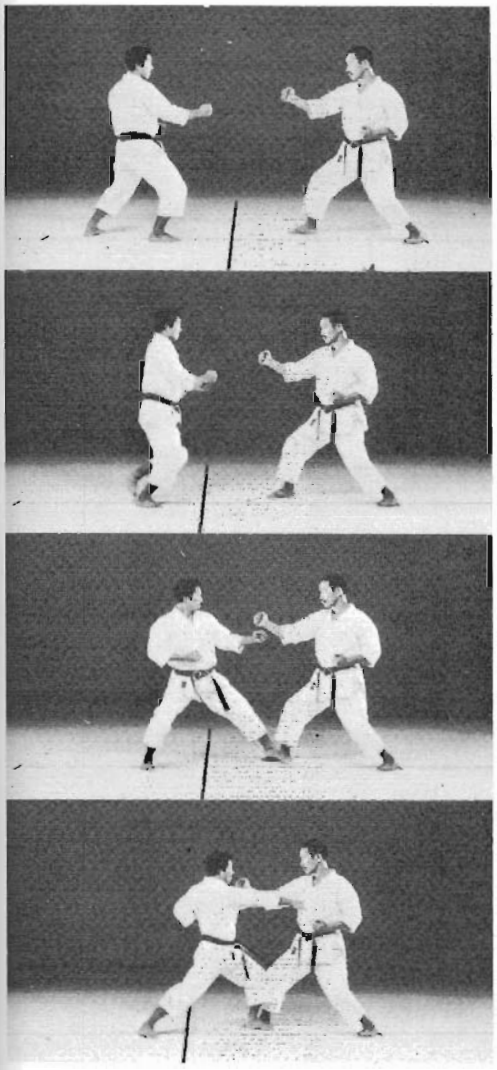
The forward movement in detail.
The back leg establishes the distance during the movement.

Distance of gyaku-zuki
with a glide step (tsugi-ashi)



⑥ Gyaku-Zuki with the Same Step as in Oi-Zuki

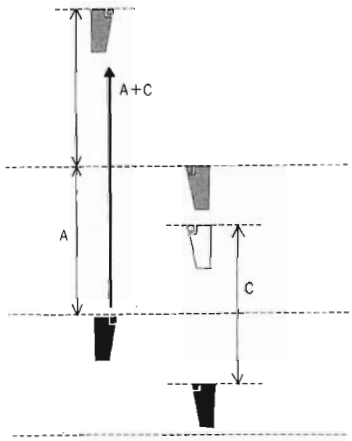




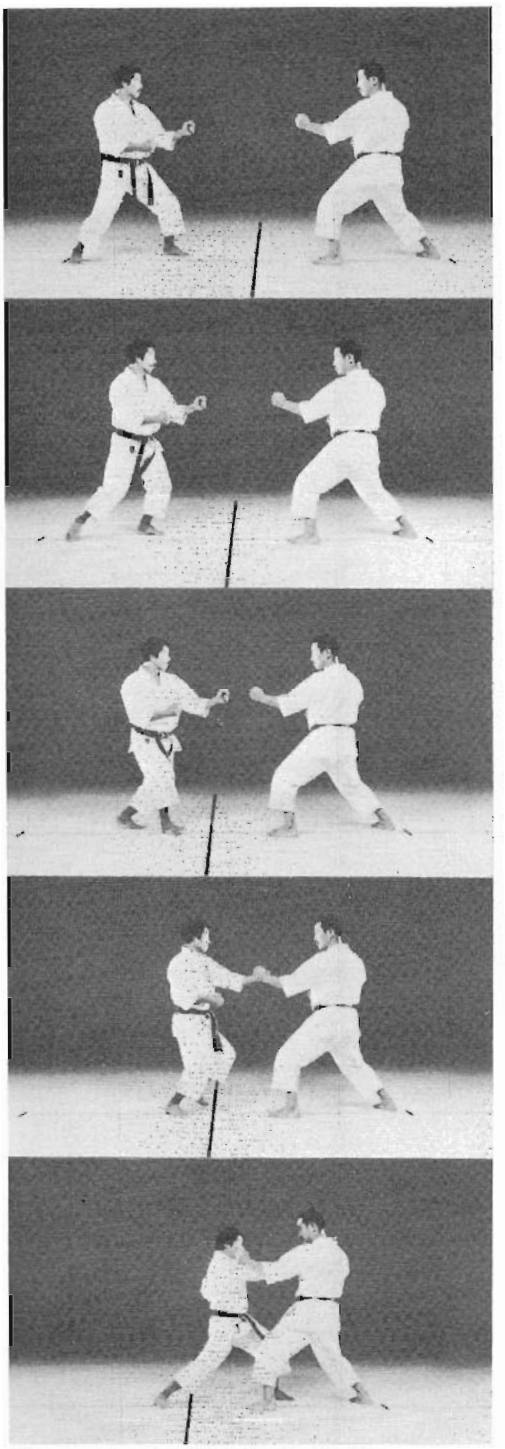
When performing this you do not pull back the front hand. Instead, when you drive forward have the feeling of pulling your entire body toward this front fist.

When you train gyaku-zuki and kizami-zuki you pull back the hand completely to practice the precise course of the technique and channel the power, but if you pull back your hand in free sparring the distance between your fist and the target increases and your attack becomes slower.

Distance of gyaku-zuki with a full step as in oi-zuki



⑦ Gyaku-Zuki with a Cross-Over Step



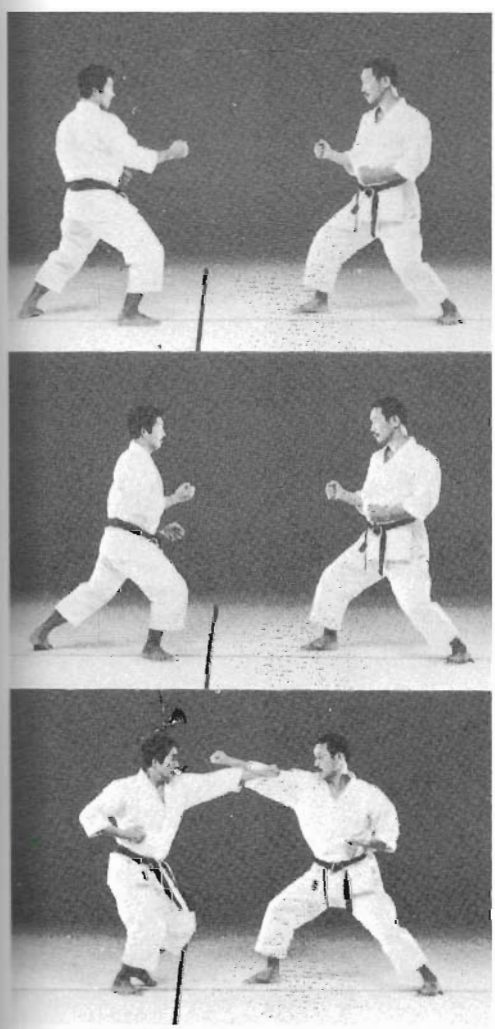
Starting from a half-turned-away fighting posture (hanmi) you put your back leg about half a step in front of the front leg. When doing so, the upper body does not change. The hiki-te points to the target. Push firmly from the leg that crosses over and turn your hip at the same time. In this way you gain distance and by turning the hip completely you develop a strong gyaku-zuki.

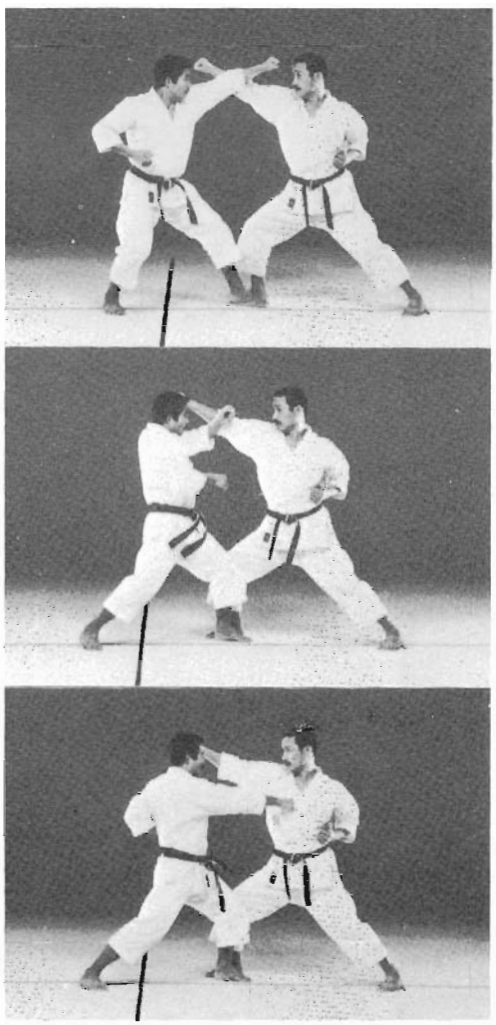
Practice all forms of gyaku-zuki from ② to ⑧ and recognize the different distances. The distance increases as you progress through ② to ⑧.

⑧Gyaku-Zuki → Gyaku-Zuki (Gyaku-Zuki as a Combined Attack)



The first gyaku-zuki is executed from a long distance, in a reversed half-turned position (gyaku-hanmi). Keep the attacking hand in this position and push it out further, as if you want to penetrate your opponent. Use this energy for your second gyaku-zuki.

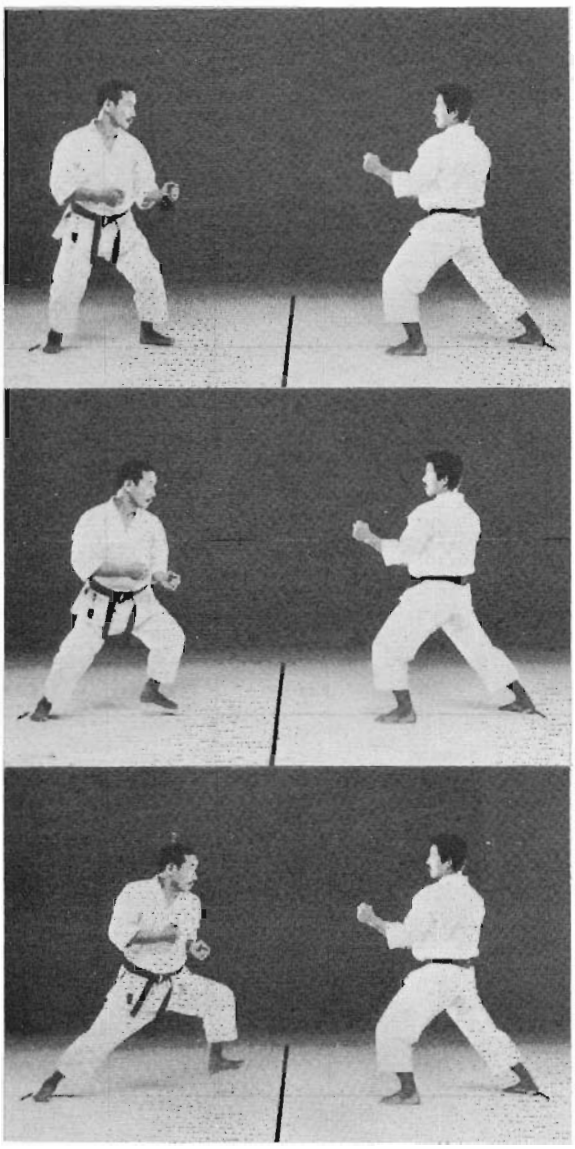


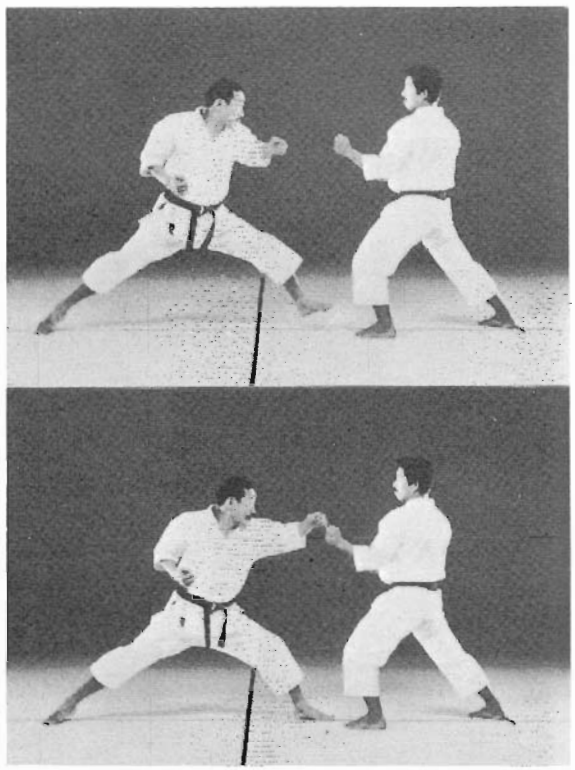


1. Kizami-Zuki

Since kizami-zuki is a front-hand attack, it is an effective technique for a close target. You use this technique in different ways according to the distance, but there is only one basic form of execution. During training you should get your body used to covering as great a distance as you can with this technique.

Take care that your elbows are close to the body and your stance is flexible. The arm and leg movements have to be synchronized.
You can study the use of the front leg, especially over a long distance, in points ② to ⑧ for gyaku-zuki.

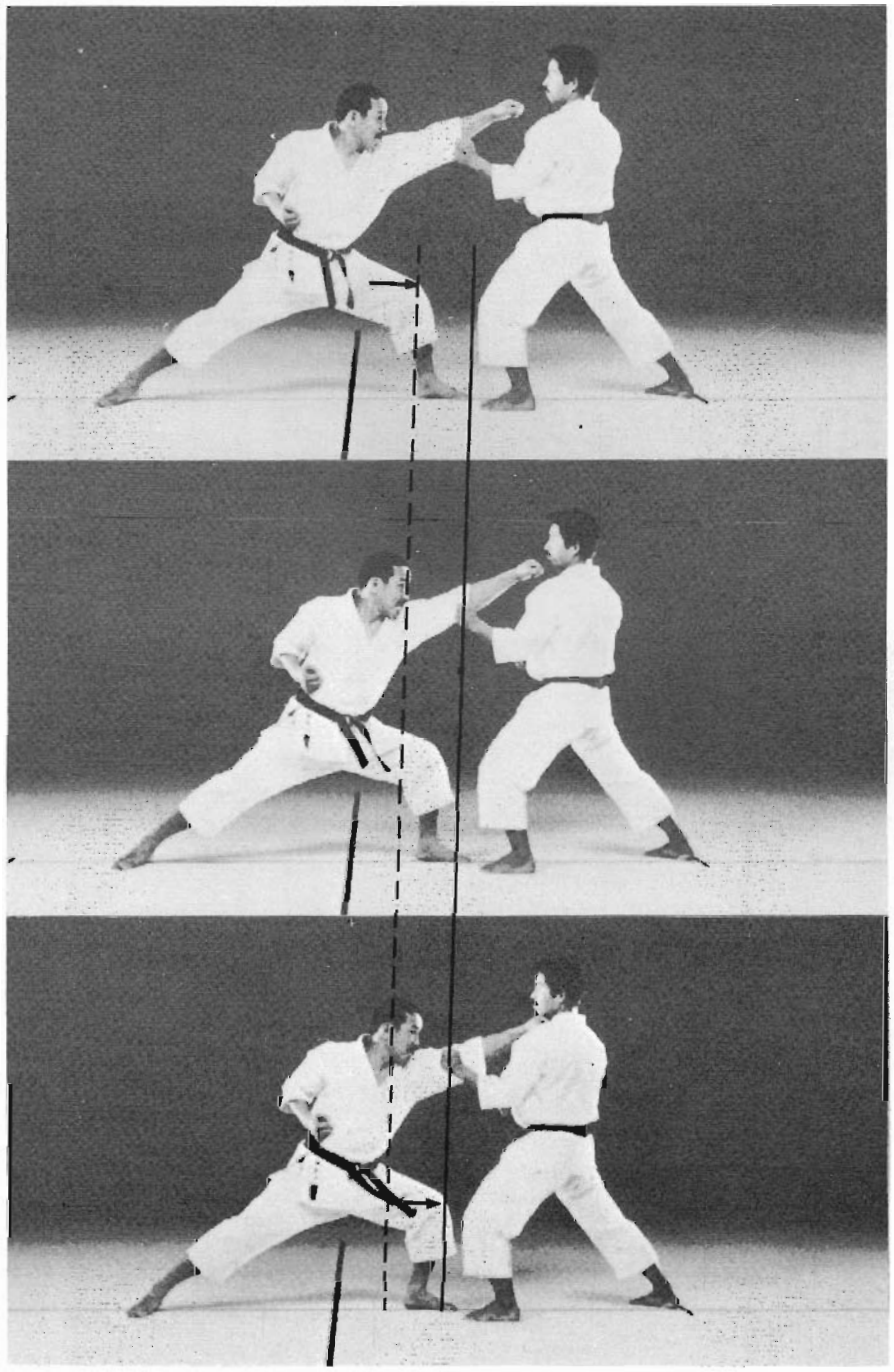




Important Points

1) Out of a freestyle position you push off from the back leg and punch with the front fist while the body stays half turned (hanmi).
2) Pull your body to the front fist which is already positioned, but do not change the position of the fist (longer reach).
3) Push off without hesitation from your back leg and stretch your body thoroughly.
4) Do not turn your face away.
5) Body and fist must not move separately.
The combination of the movements of springing off the back leg and punching is important.

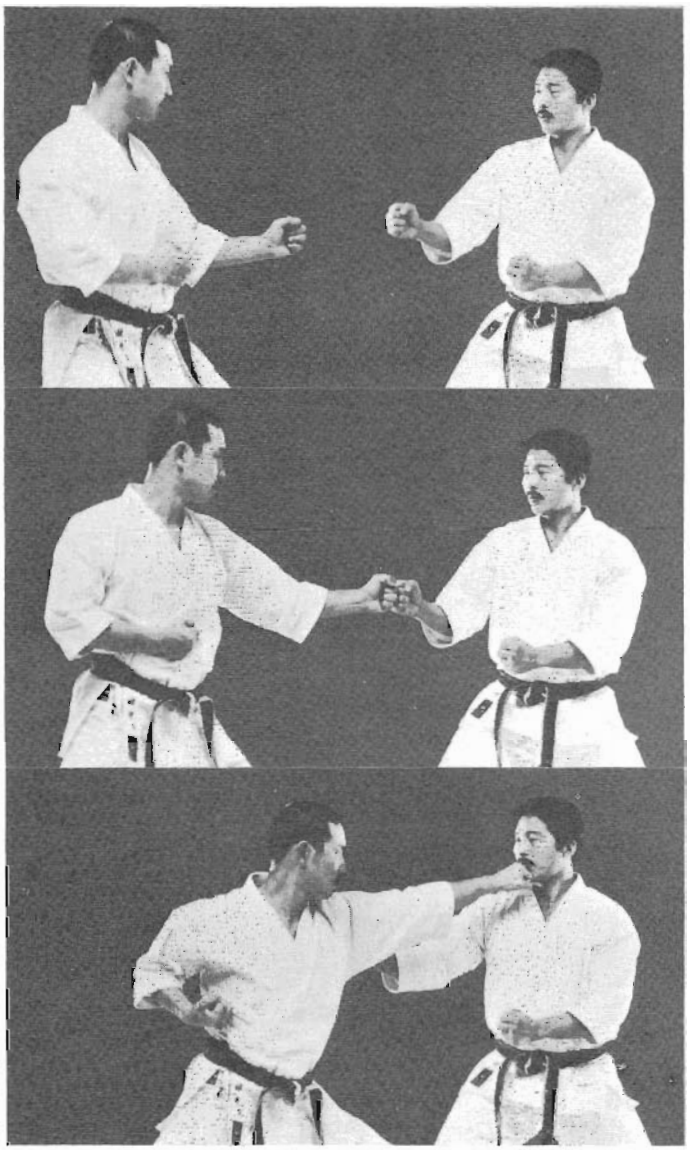
The front part of the fist strikes the target forcefully. Even at a short distance the power of this technique can be developed by twisting the fist enough as the technique is completed. Kizami-zuki is particularly effective if executed as a counterattack with the hand that has just executed a downward block to your opponent's tsuki attack.



Note that the distance of the tsuki changes only with the variation of the front ankle position.

The Course of Kizami-Zuki

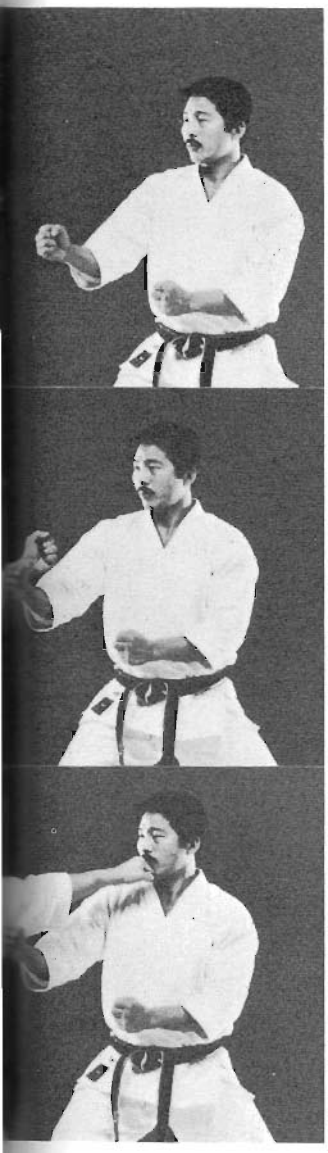
An attack with kizami-zuki is easy to counterattack. Since you have to deal with an opponent who is ready for your tsuki, you have to execute your attack in a way that removes the potential effectiveness of your opponent's fist. Therefore the course of the tsuki is very important.



Punch against the opponent's fist. When you do this he has to move his hand either to the left or right, or up or down.



Punch from the outside of the opponent's fist, as if you want to push his elbow downwards.



Have the feeling of penetrating from the outside.



Punch from the inside of the opponent's fist, as if you want to punch his elbow upwards.

2. Hooked Uraken

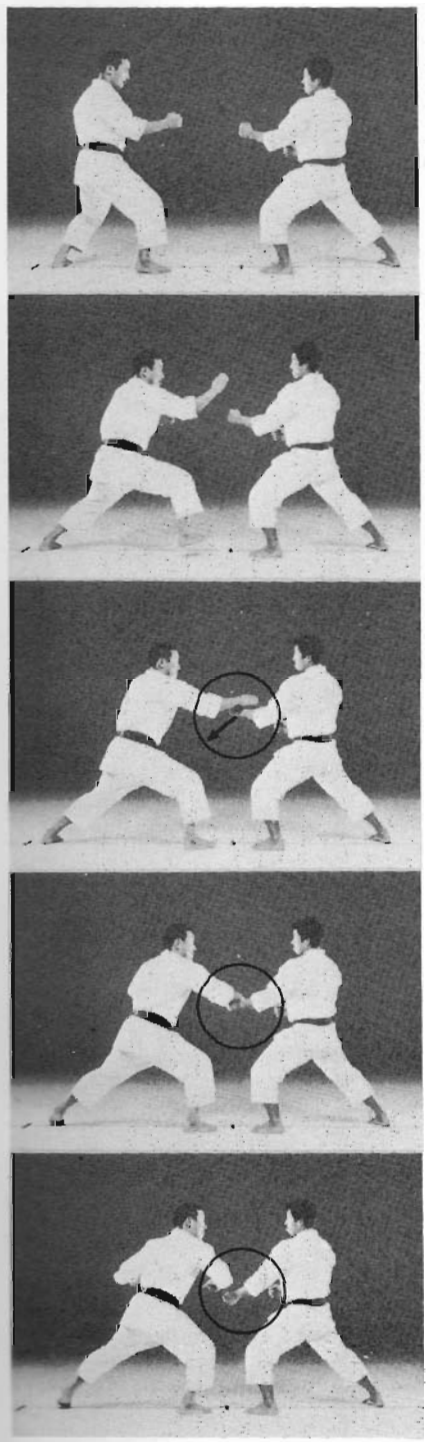
Perform the uraken-uchi by using your opponent's reflex movement.

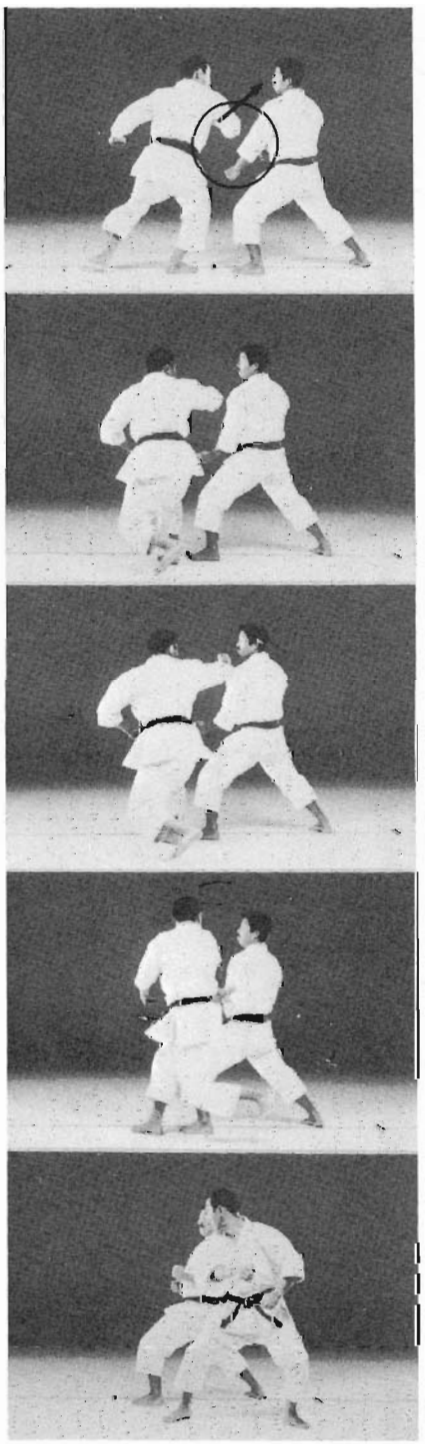
1) Use your front hand to strike your opponent's front hand, as if you want to grab it from the front.

2) If the opponent reacts by pulling back his hand, then use his power and channel it into the uraken.

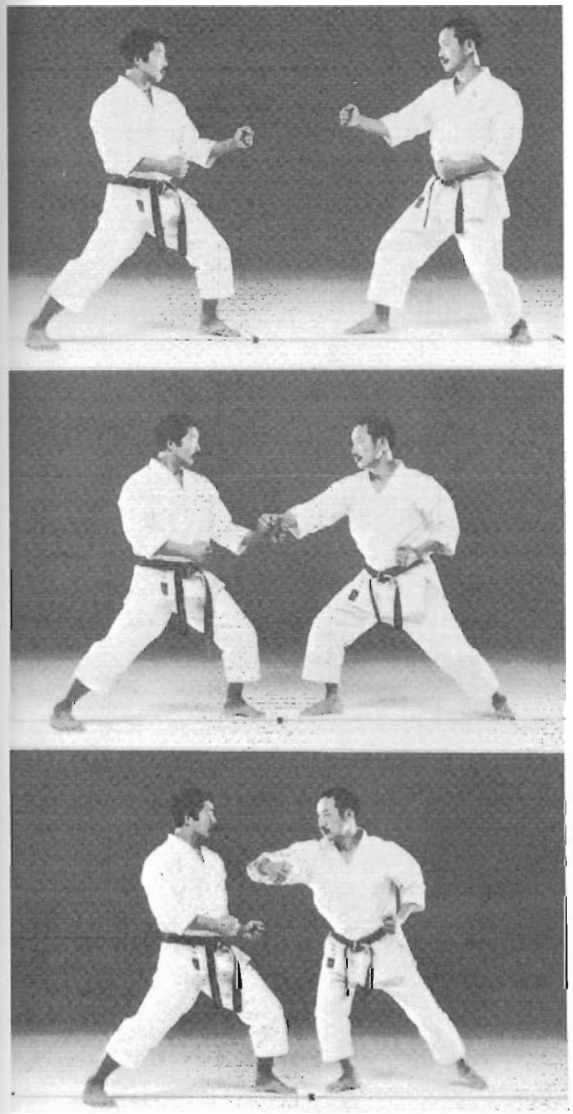
3) The hook must be neither too strong nor too weak. Note that the opponent's movement stops for a moment when you direct his concentration forward.

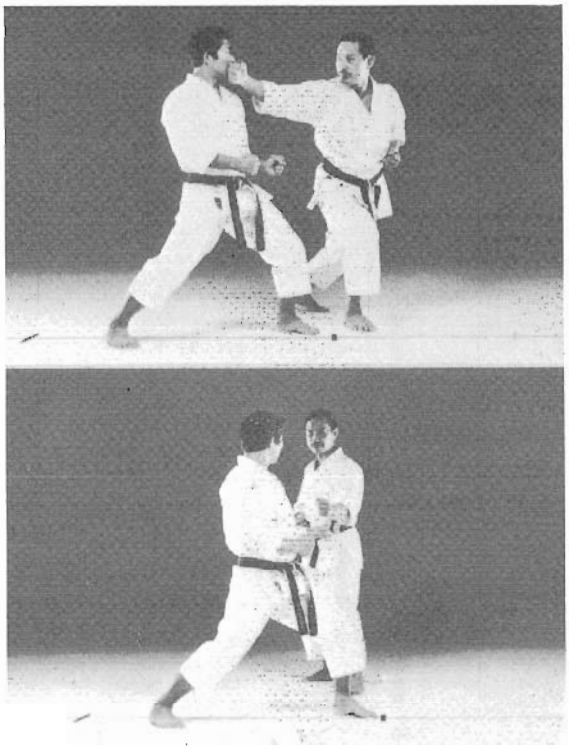
4) Strike the uraken as you move in from the outside.





Analysis





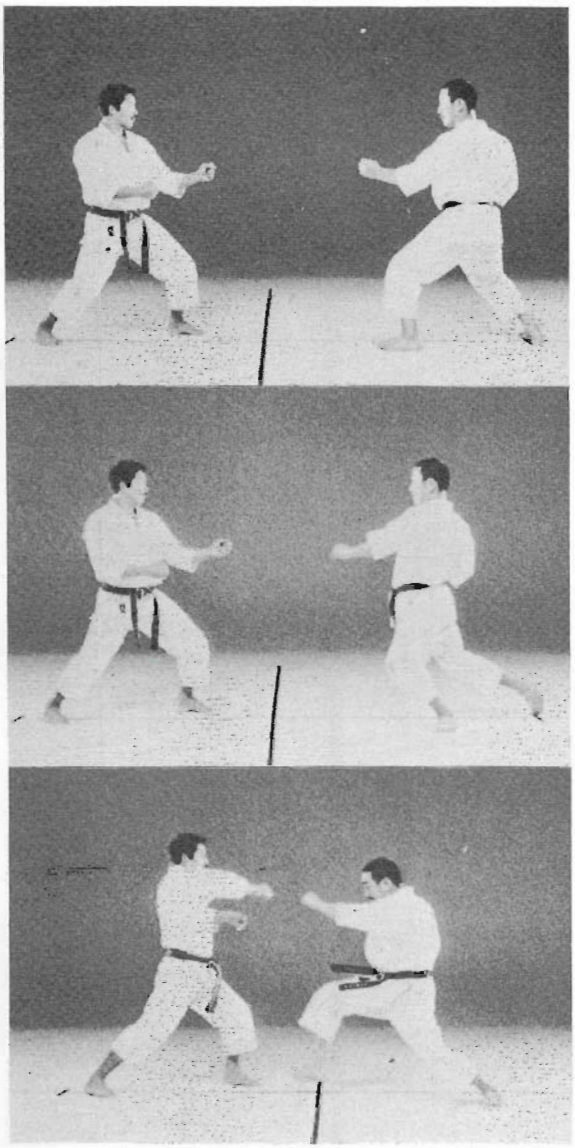
As a variation you strike kizami-zuki which you change to an uraken quickly before its completion. In this way, the effect is to enter into the opponent's space.

1) The advantages of this technique are the gaining of distance, the protection of the gliding movement through the technique and the big target area.

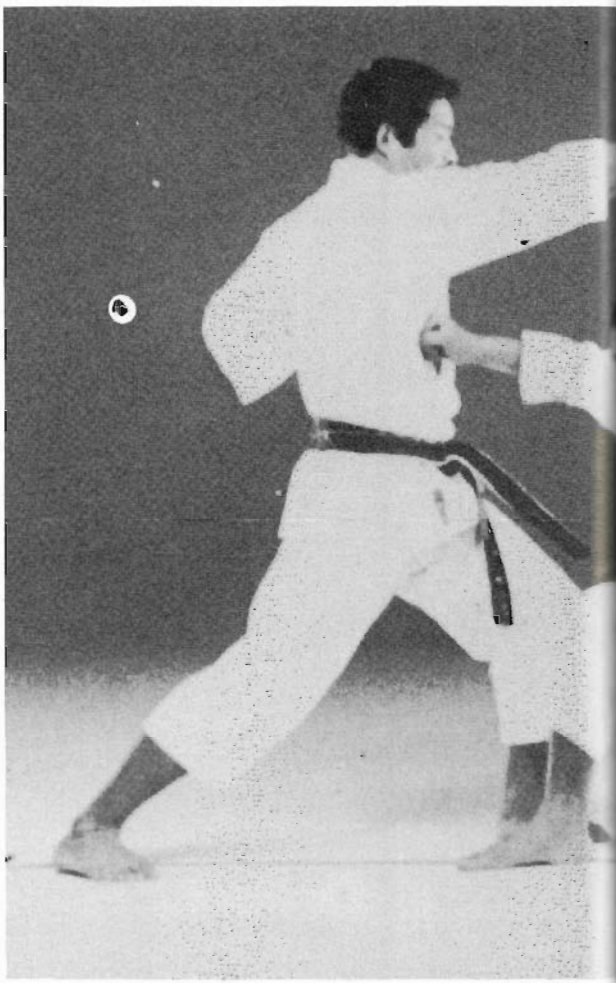
2) Execute forward pressure with kizami-zuki and strike the uraken as you move out sideways. During the execution of uraken the wrist turns with the elbow as the center.
3) Do not pull back the fist completely. Instead just change the direction of the punch. The technique gains more effectiveness by snapping back the wrist.
4) This technique is used for distances where it is not clear whether the kizami-zuki can reach the target.
5) The change in course, like leaving the straight line, creates a moment of surprise. Also, it is more difficult for the opponent to avoid a punch that changes distance during its execution.
6) Force yourself in front of the center of the opponent's fighting position.
7) Do not lose your courage, even as the distance becomes short.
8) Practice yose-ashi in such a way that the back leg makes the distance.

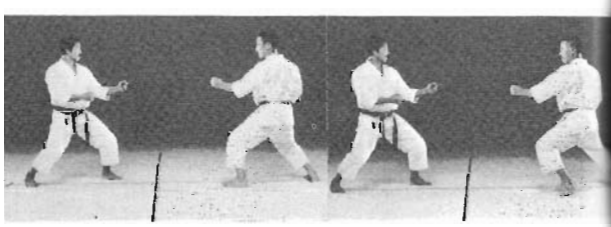
3. Thrust-In Oi-Zuki

This is also a surprise technique. This kind of oi-zuki is an attack where you jump forward energetically from a long distance. As soon as your opponent executes his counter tsuki you have to lower your body and dive under his attack.

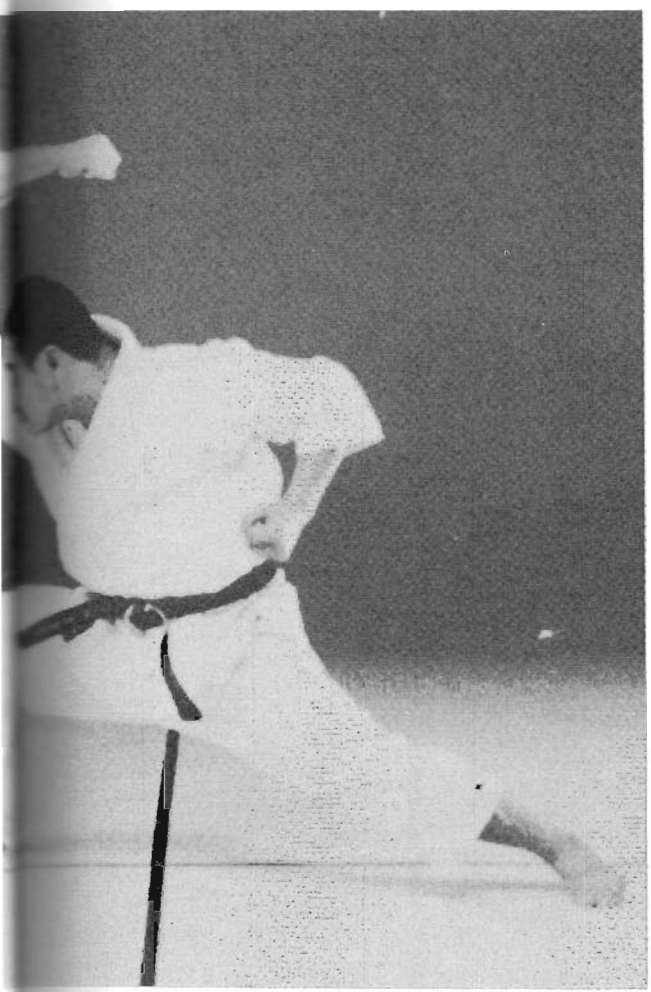


1) To provoke the opponent into jôdan attack you have to jump forward with your jôdan level unprotected. To protect your face you pull your head back between your shoulders like a turtle and make your body small.

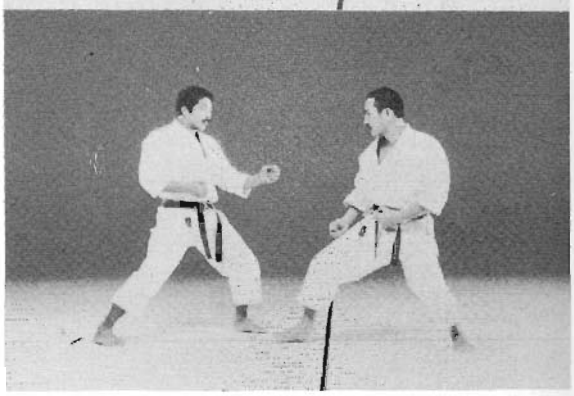


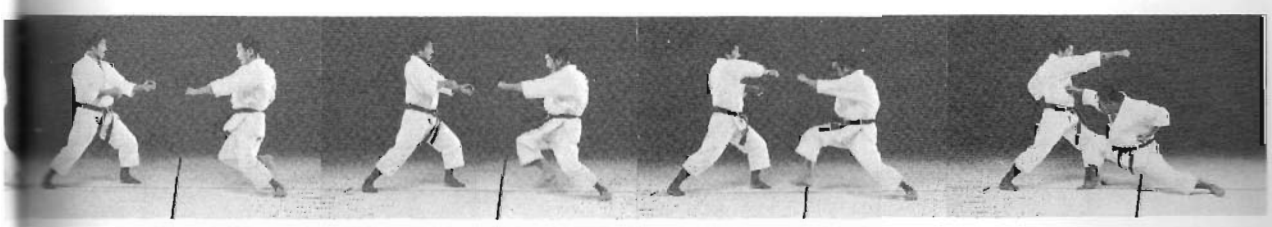


2) At the same moment as the opponent's tsuki, you lower your body. To get a result you have to drop like a stone in the shape of the letter L.
3) It is necessary to be flexible in the knees and ankles.









4. Mawashi-Zuki

This has the biggest effect when you leave the direct line and execute the attack from the side, out of the dead angle.

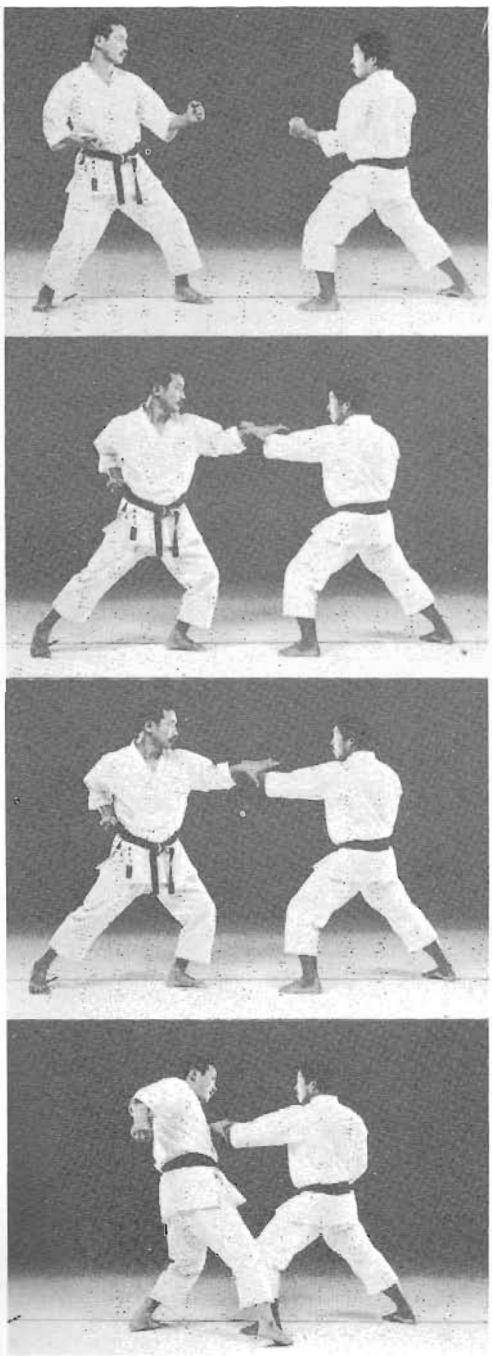
1) The striking part of the fist is the same as uraken, but the direction of rotation differs from the real uraken.

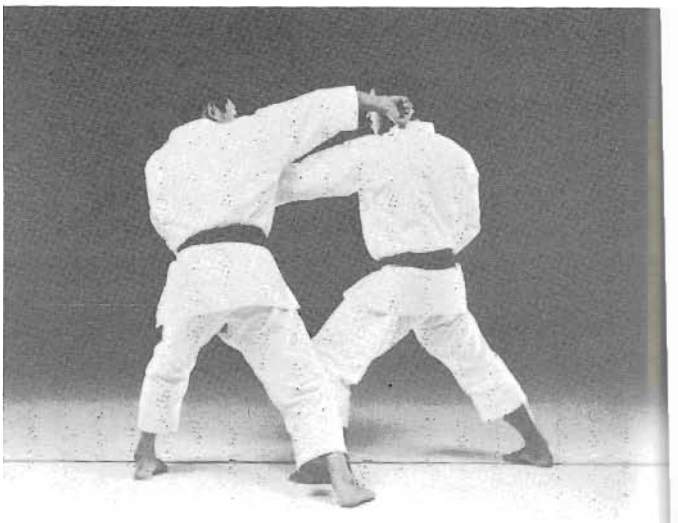
2) The elbow, as the center of the rotation, will be lifted.

3) The leg movements depend on whether you execute an attack or the opponent comes forward. Look at the photographs.

4) The most important part is leaving your opponent's line of attack. In this way, you avoid his technique.

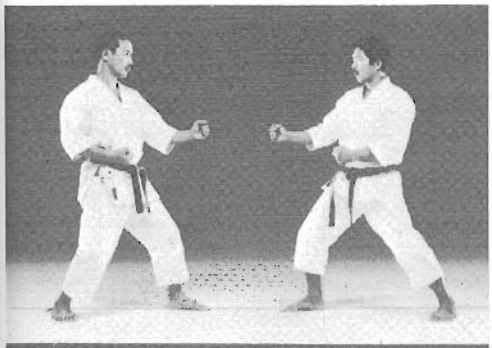
5) This technique is very effective as a follow-up technique or in close combat.





Move in from the outside with the posture of oi-zuki. Parry with your upper body and simultaneously punch with your fist.

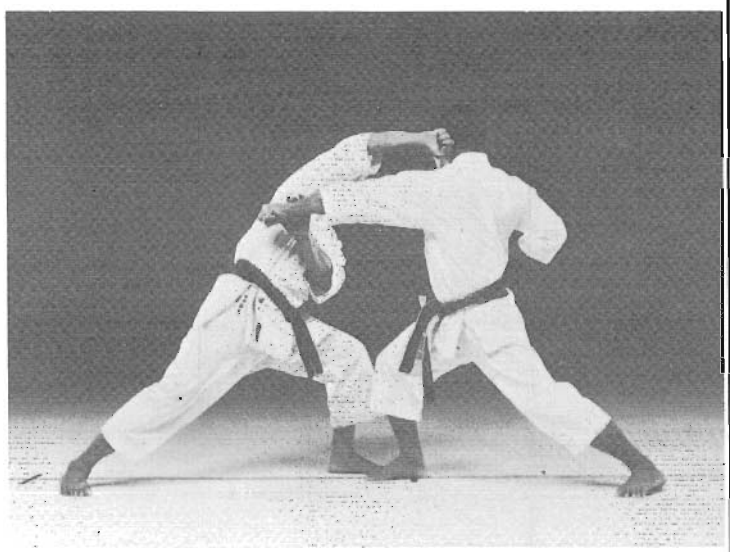
Forward Movement of the Opponent



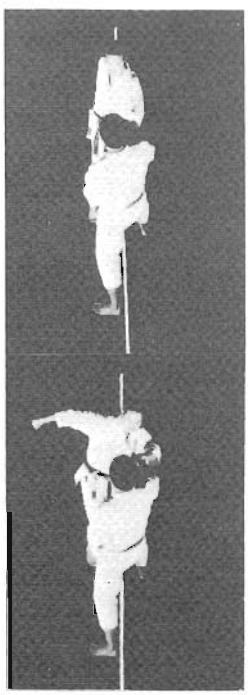








Move your upper body diagonally out of the direct line of attack. At the same moment, move the front leg to the outside of your opponent.

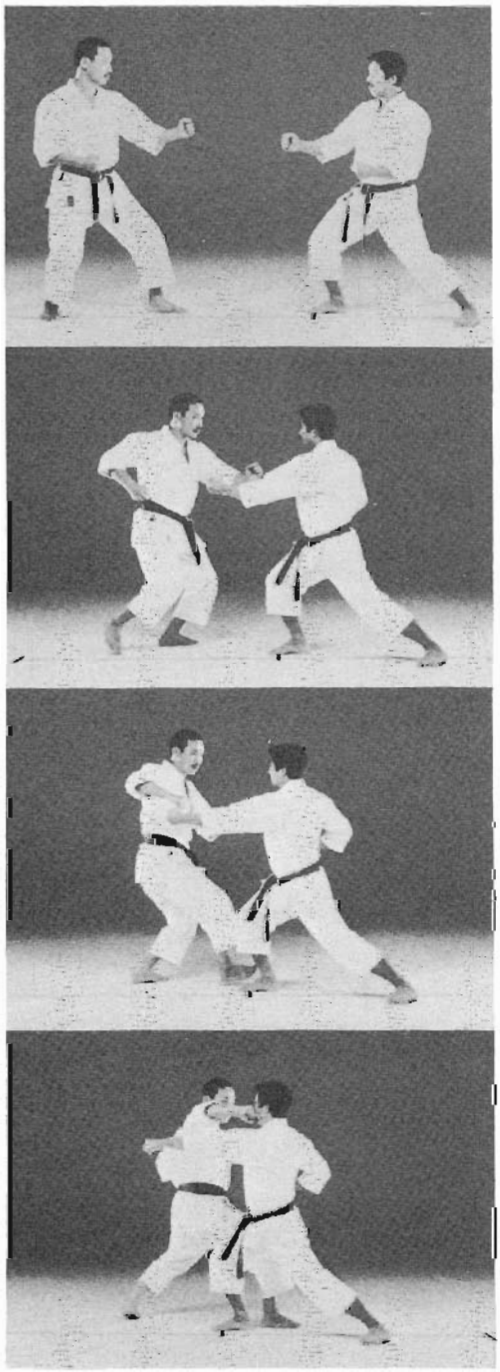


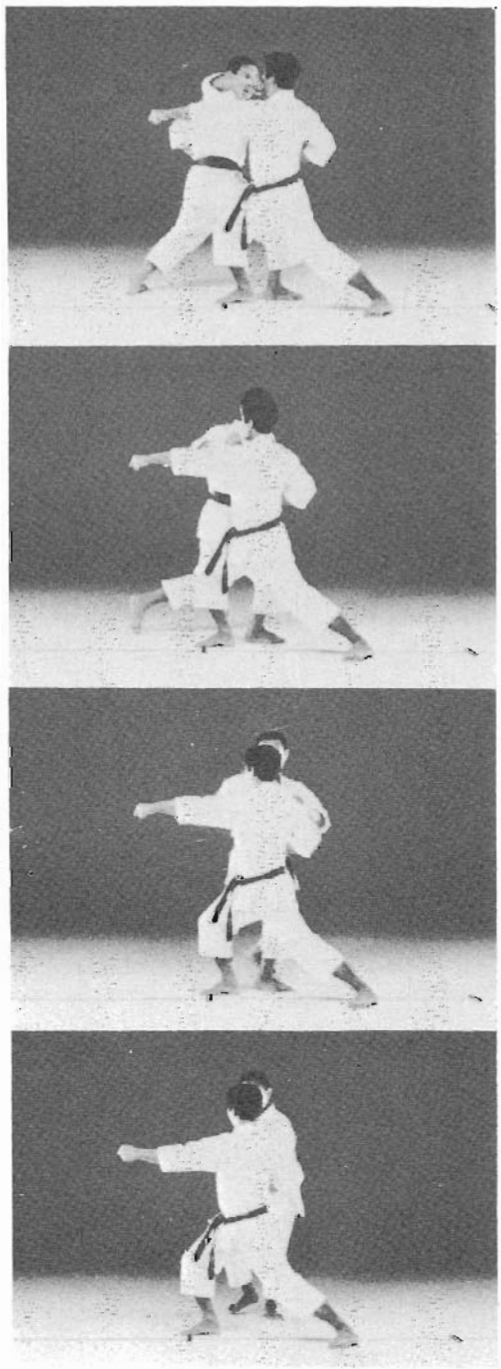
5. Kagi-Zuki

Normally you punch kagi-zuki against an opponent standing at your side, but here I use it facing the opponent.

Move to a position at the opponent's side but punch the tsuki straight forward with the elbow forming a right angle. In mawashi-zuki the fist circles in from the outside and you force your body into the opponent's center as well, but with kagi-zuki, the fist is driven directly to the target while the body moves sideways. The feature common to both techniques is that they start out from an unexpected angle.

1) Kagi-zuki can be executed from a posture as in oi-zuki or gyaku-zuki.
2) The elbow forms a right angle.

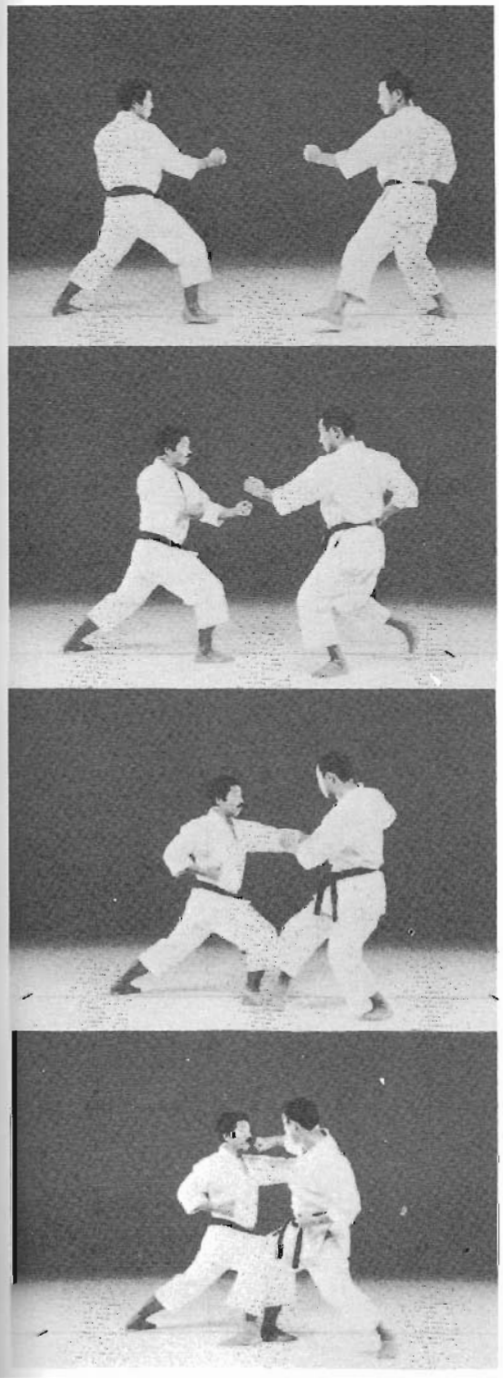


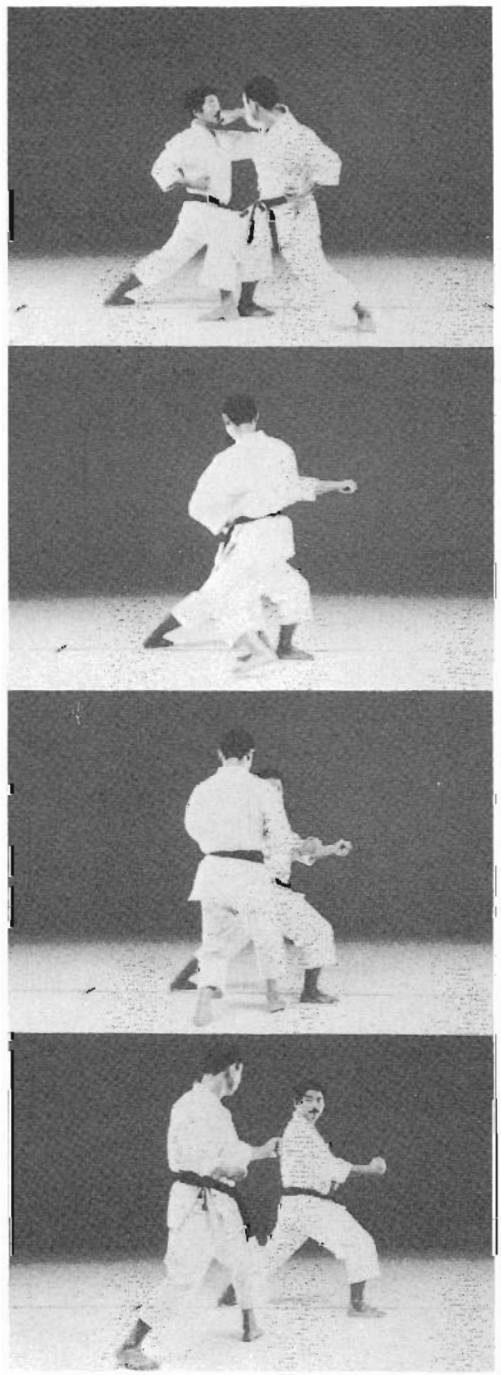


3) The fist is in front of the body sideways to the opponent's direction of attack. Here it is important to suppress the opponent's tsuki.
4) Since you might show the opponent your back, it is important to move forward energetically as if you want to crash your hip against the opponent's body.

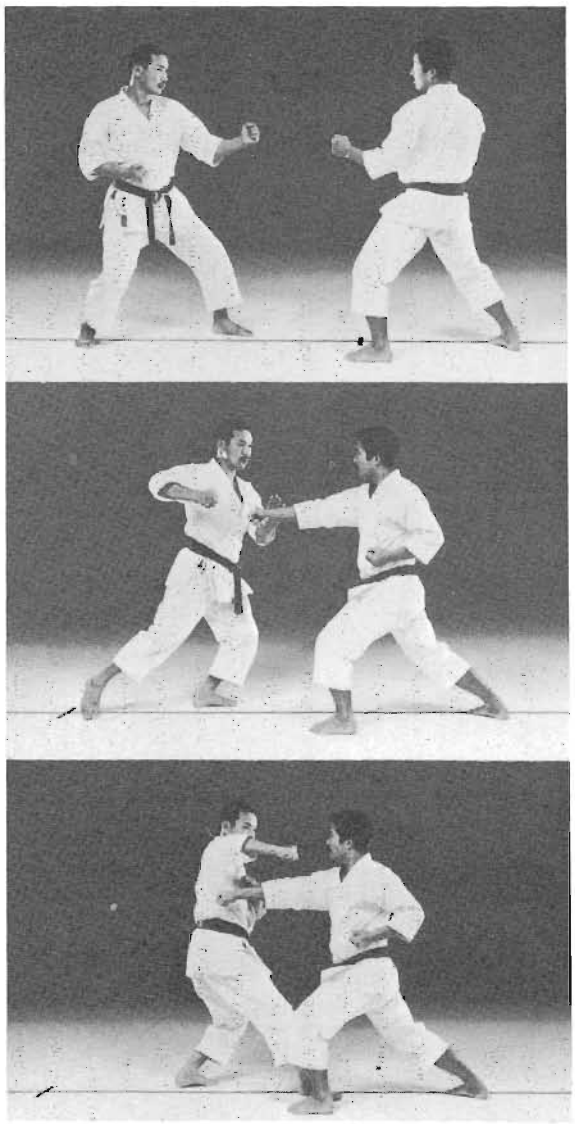
5) The following must happen simultaneously:
- Jumping forward
- Punching
- Suppressing the opponent's tsuki

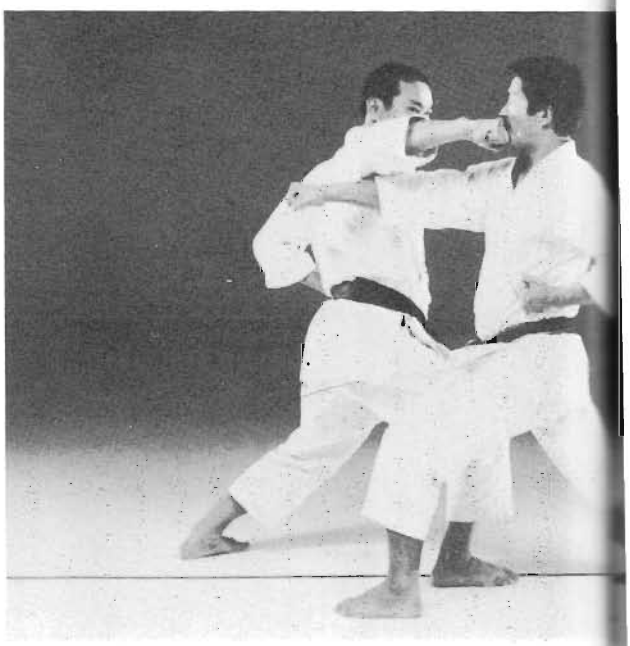
6) You also have a chance to make your opponent fall by putting your angled elbow around his neck and taking him down.

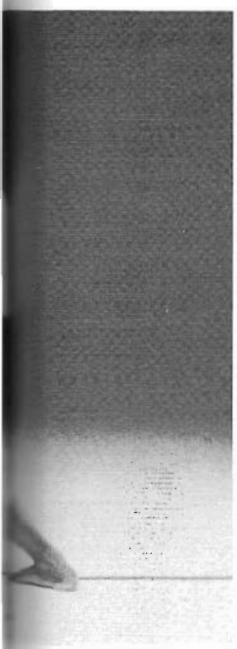




When the opponent executes gyaku-zuki,
you force yourself in, circling from the outside with a posture as in oi-zuki.



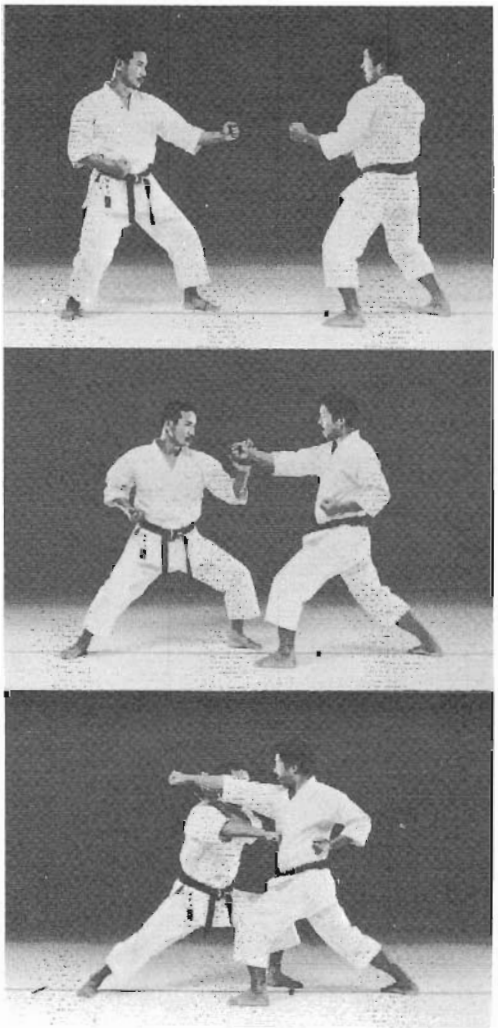






This bird's-eye view clearly shows the deviation from the direct line.

Glide around the outside of your opponent in the posture used for gyaku-zuki.



第四章

体捌き

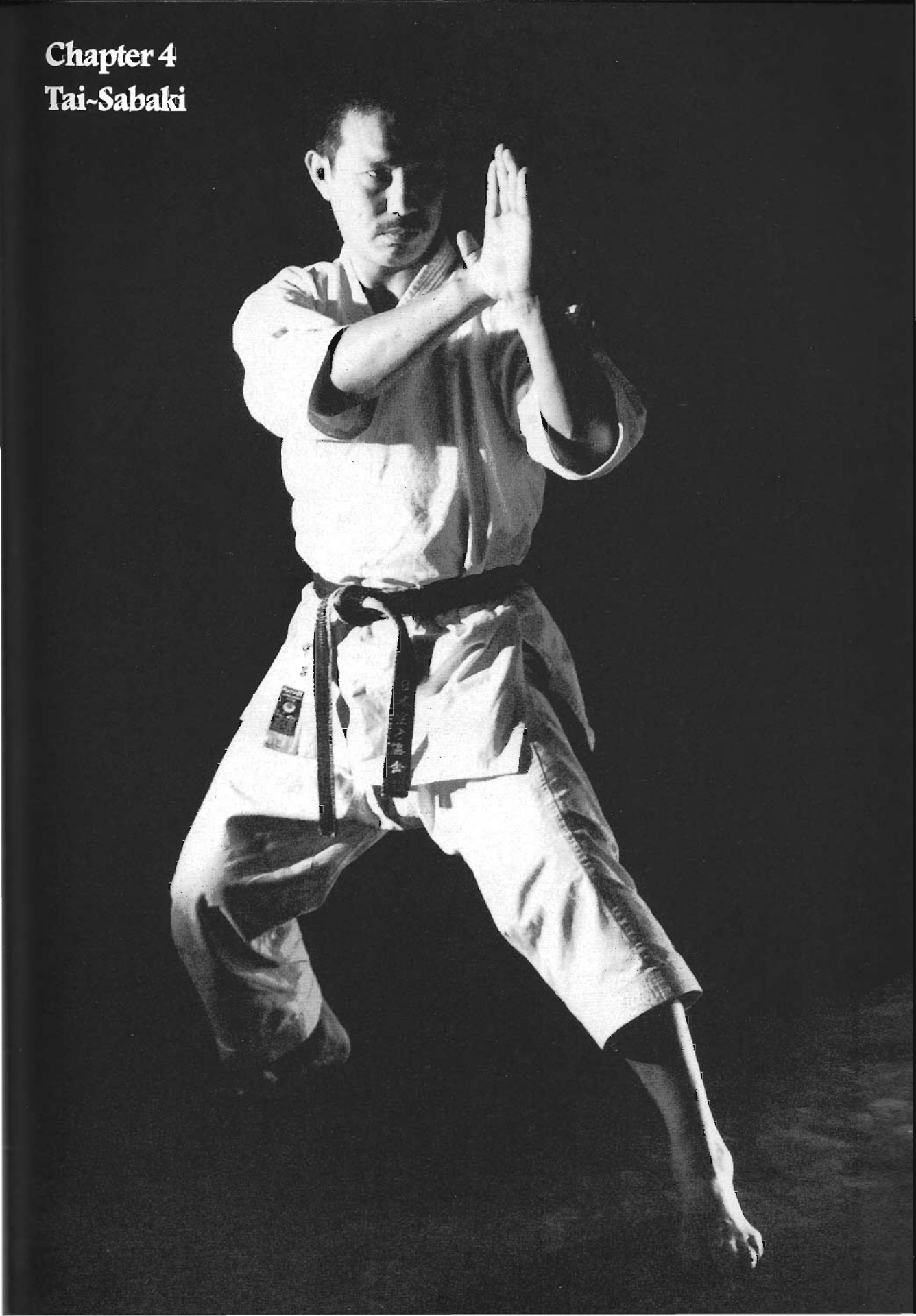


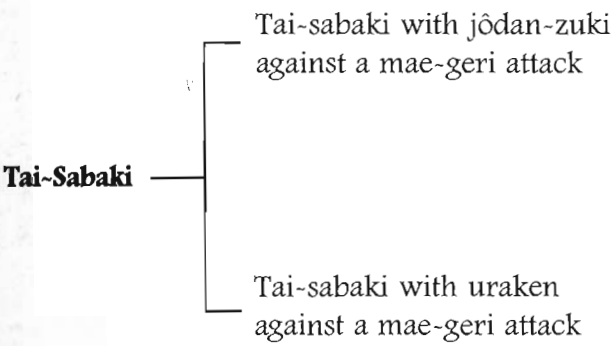
Dai Yon Shô

Tai~Sabaki

Calligraphy by Masahiko Tanaka

Chapter 4
Tai-Sabaki

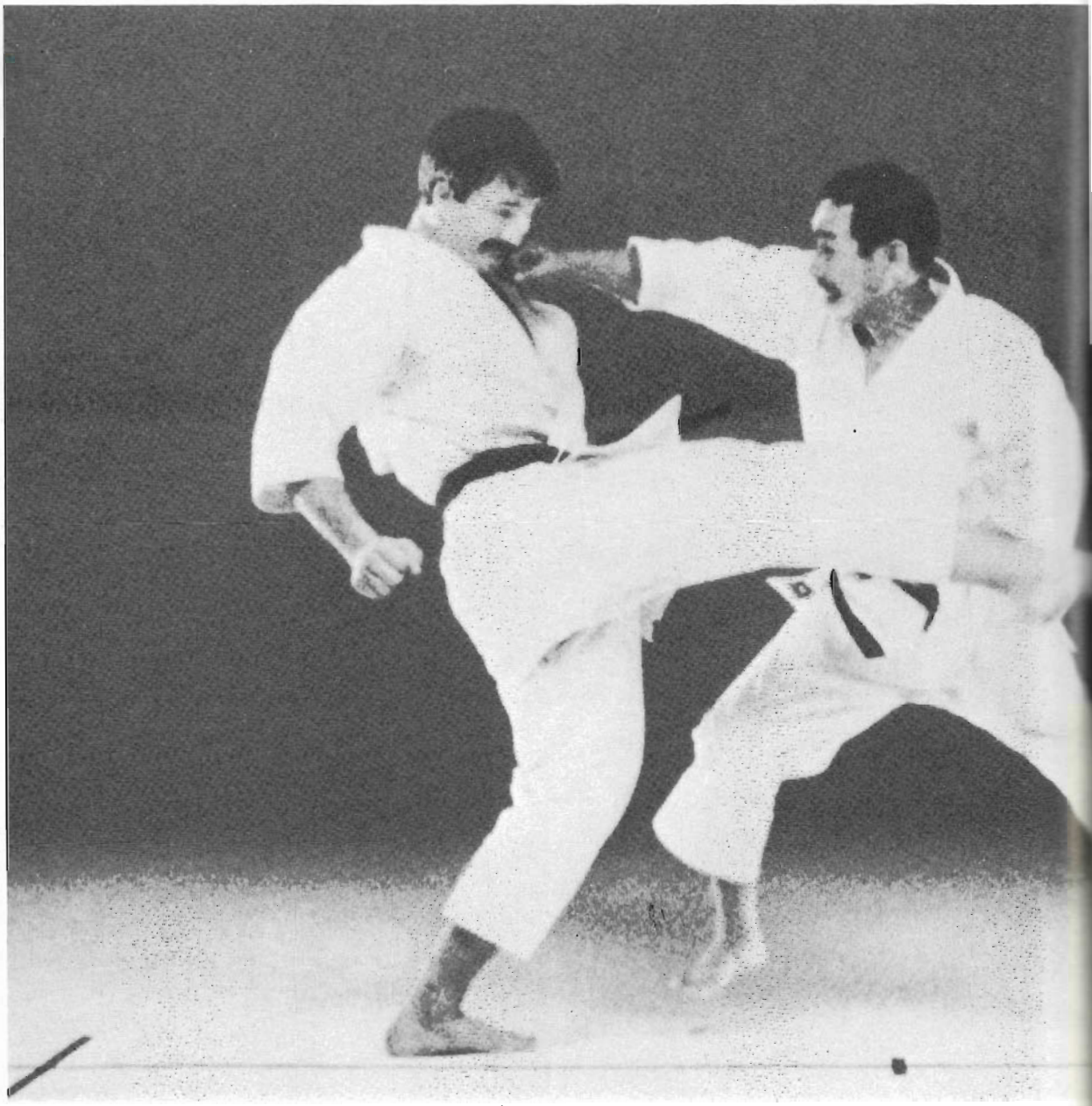



Tai-sabaki with jôdan-zuki
against a mae-geri attack
Tai-Sabaki
Tai-sabaki with uraken
against a mae-geri attack



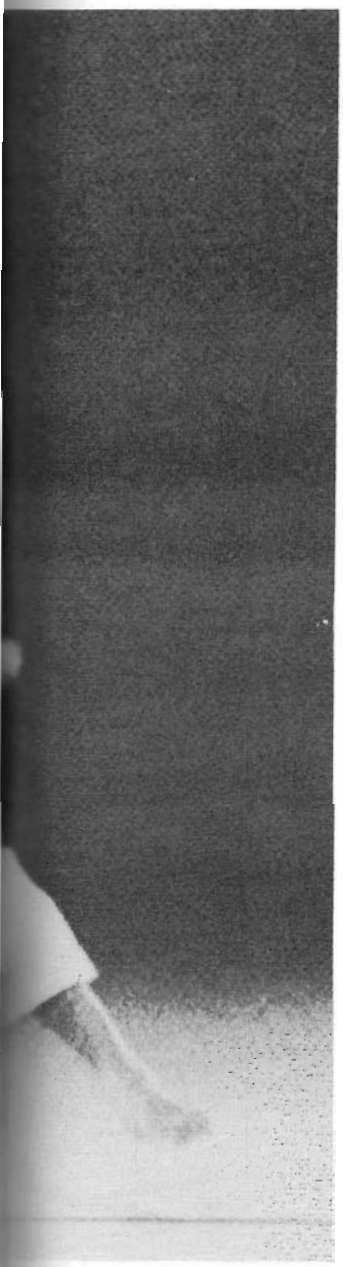
Tai-Sabaki

Most attacks in Karate-Dô are straight movements like mae-geri and gyaku-zuki. Tai-sabaki means to leave this direct line of an attack. As you move towards the outside, you execute a direct counterattack. This is the difference between tai-sabaki and just moving to the right or left.



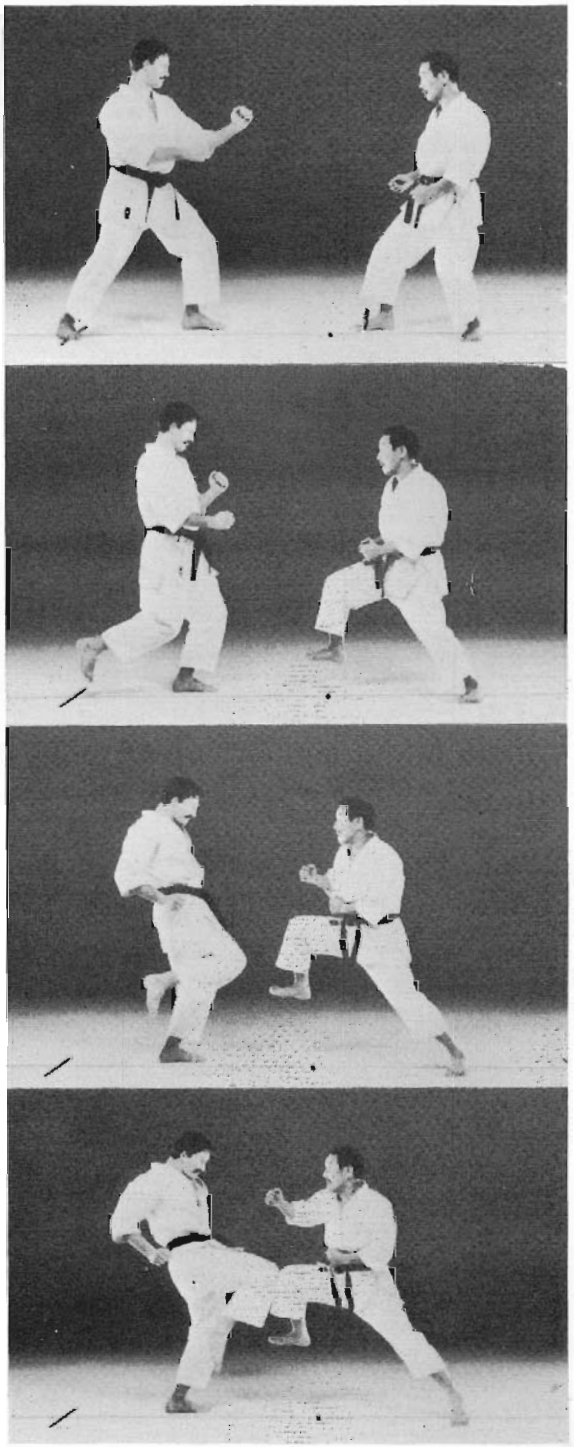
Important Points

1) The posture is straight forward, showing a big target area.
2) The feet are slightly closer together and the center of gravity is in the middle of the body.
3) Make sure that you turn your whole body. The point of rotation is the hip.
4) It is important that your legs follow the rotation of your body. If you move your legs first and the body follows, the parry movement is slow and the opponent's attack might reach you. Turn your body using the energy created by moving your front leg forward.

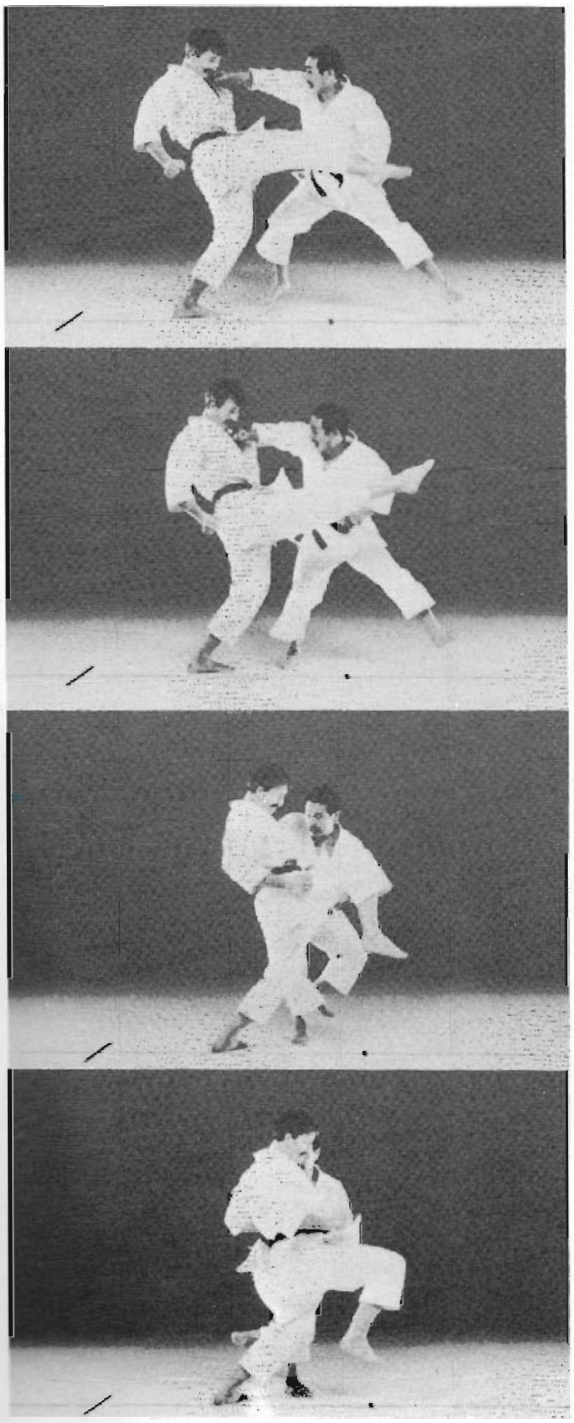


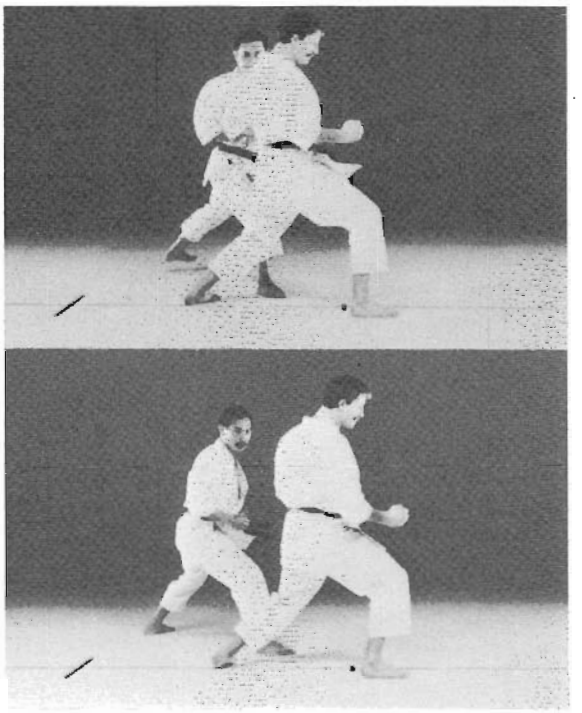
5) Use the rotation power of the hip and execute a direct attack with tsuki or uraken.
6) In your fighting position your hip must be lower than the opponent's belt. For the other important points see the paragraph Jôdan Kizami-Mawashi-Geri with Switch Over on page 64.
7) The front leg is the pivot leg.

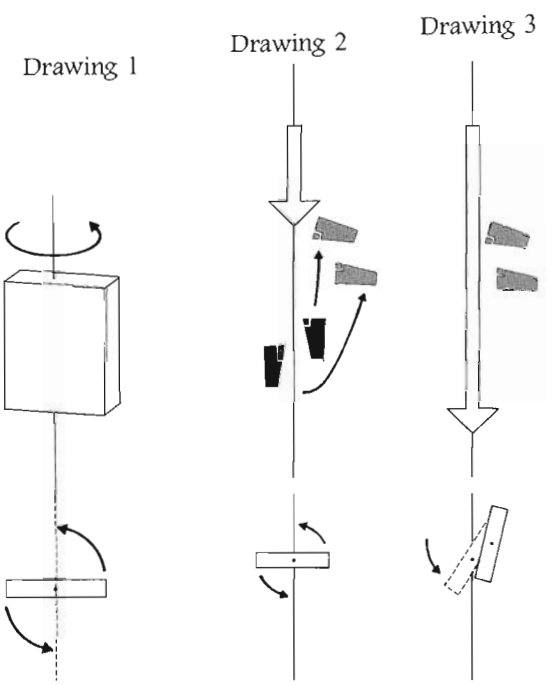
1. Tai-Sabaki with Jôdan-Zuki Against a Mae-Geri Attack



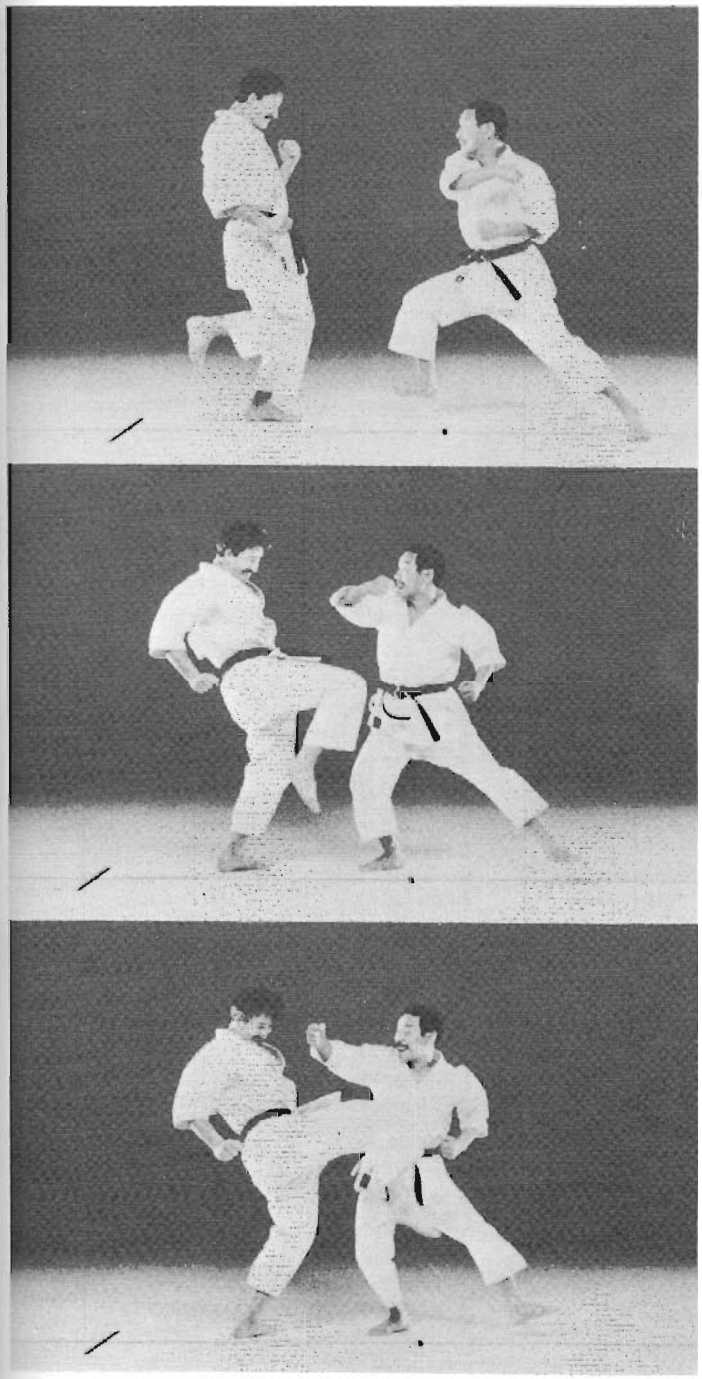
Drawing 1: Rotation with the center of the body as the axis.
Drawing 2: Turning to the outside along the direct line of attack.
Drawing 3: Counterattack with tsuki or uraken using the energy from the opponent's movement. This drawing shows the position of the feet after finishing the counterattack.





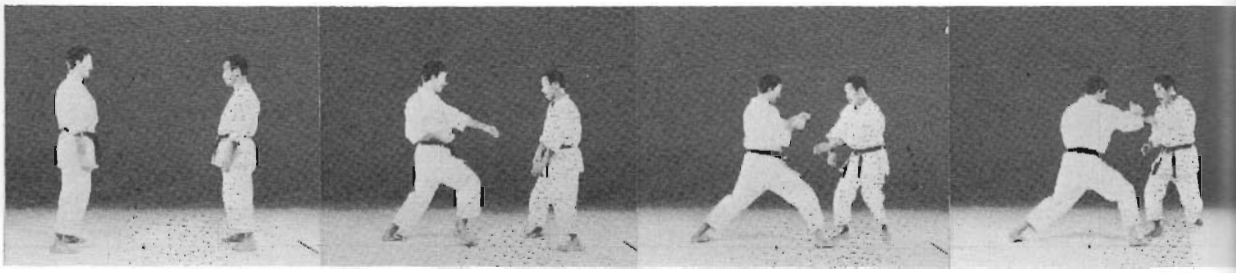


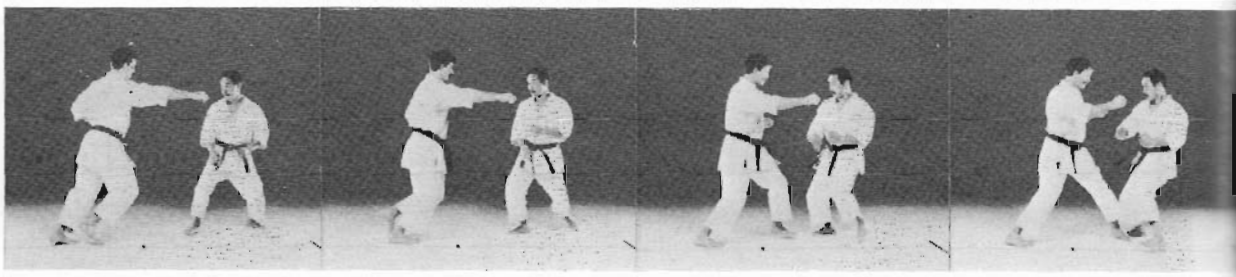
2. Tai-Sabaki with Uraken Against a Mae-Geri Attack

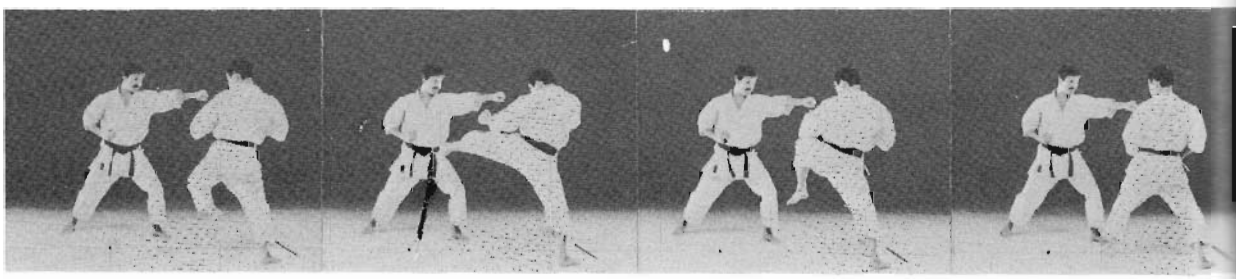


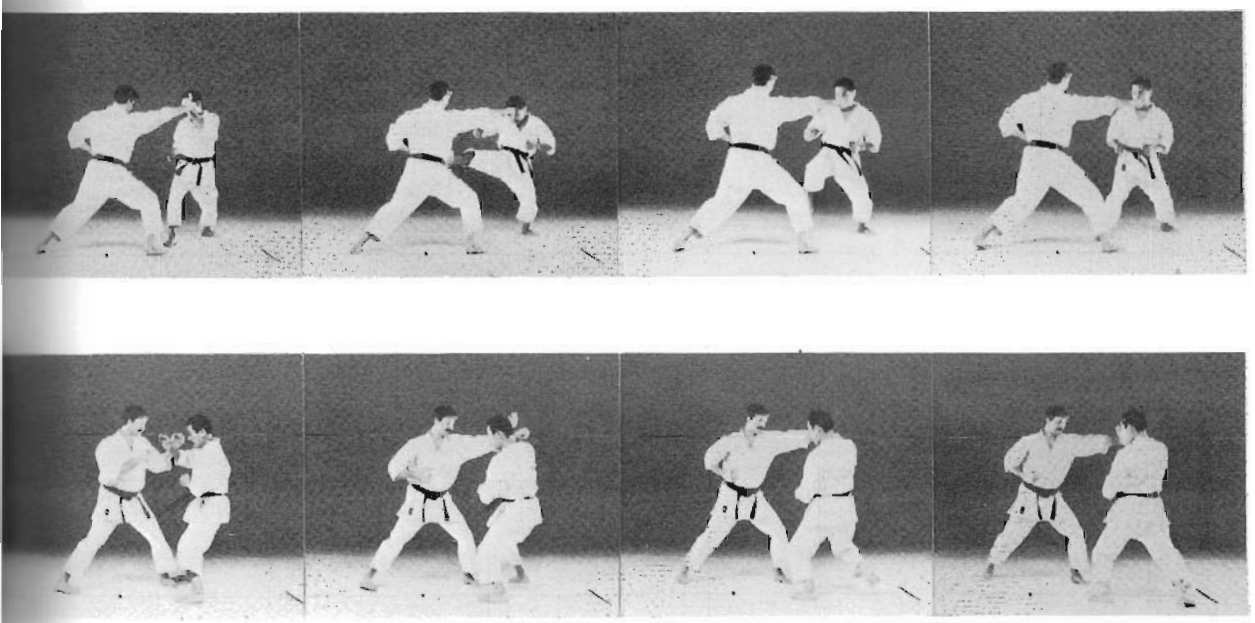
① Training Forms for Tai-Sabaki (Tai-Sabaki with Kizami-Mae-Geri)

In this exercise we learn three points: 1) moving the center of gravity through rotation of the hip, 2) determination of the pivot leg (front leg) and 3) the use of the back leg when the pivot leg is occupied with the attack. Put particular emphasis on the importance of getting the right feeling for the cross over of the body and the rotation of the hip. This is something you have to practice repeatedly.

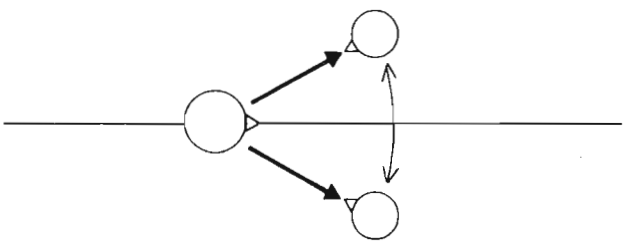








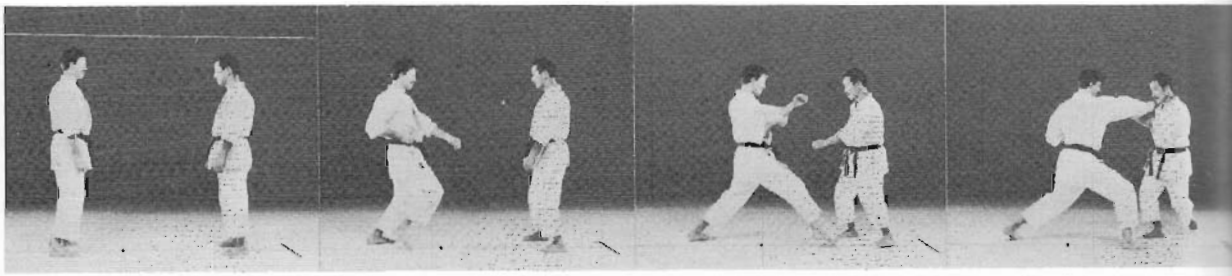
As you can see from the pictures, the counterattack is executed from a 45 degree angle left or right of the attack. The defense hand blocks the jôdan attack when parrying either with age-uke or nagashi-uke. The attack that follows has to be executed after the parry, without wasting a single moment.

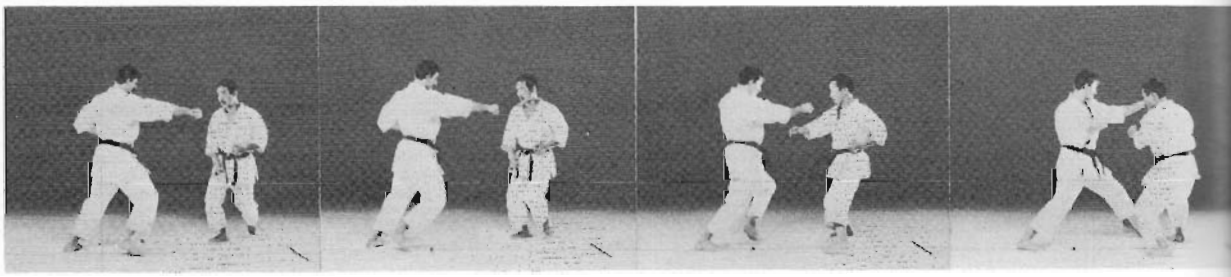


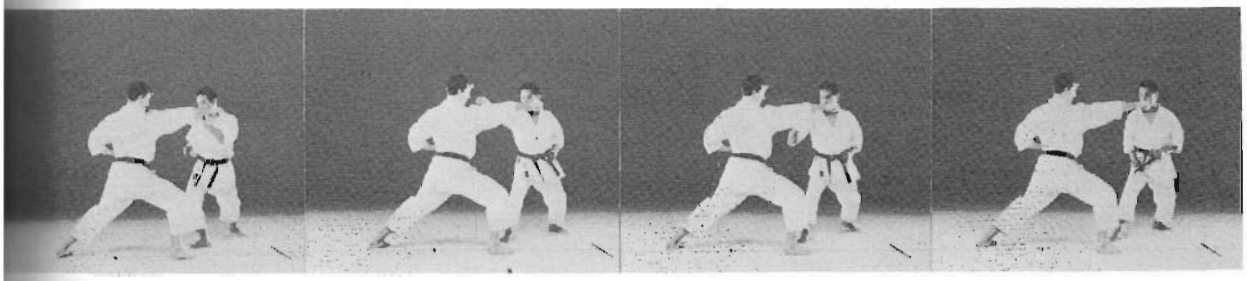
② Training Forms for Tai-Sabaki (Tai-Sabaki with Kizami-Zuki)

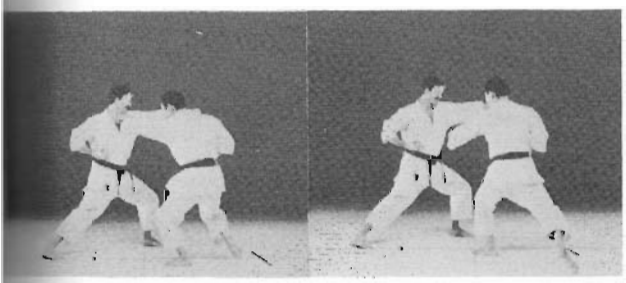
The main points are the same as in the previous paragraph. It is important to get the feeling of executing kizami-zuki using the rotation power of the hip.

Training to suppress the opponent's tsuki is also very effective.









第五章

崩し技

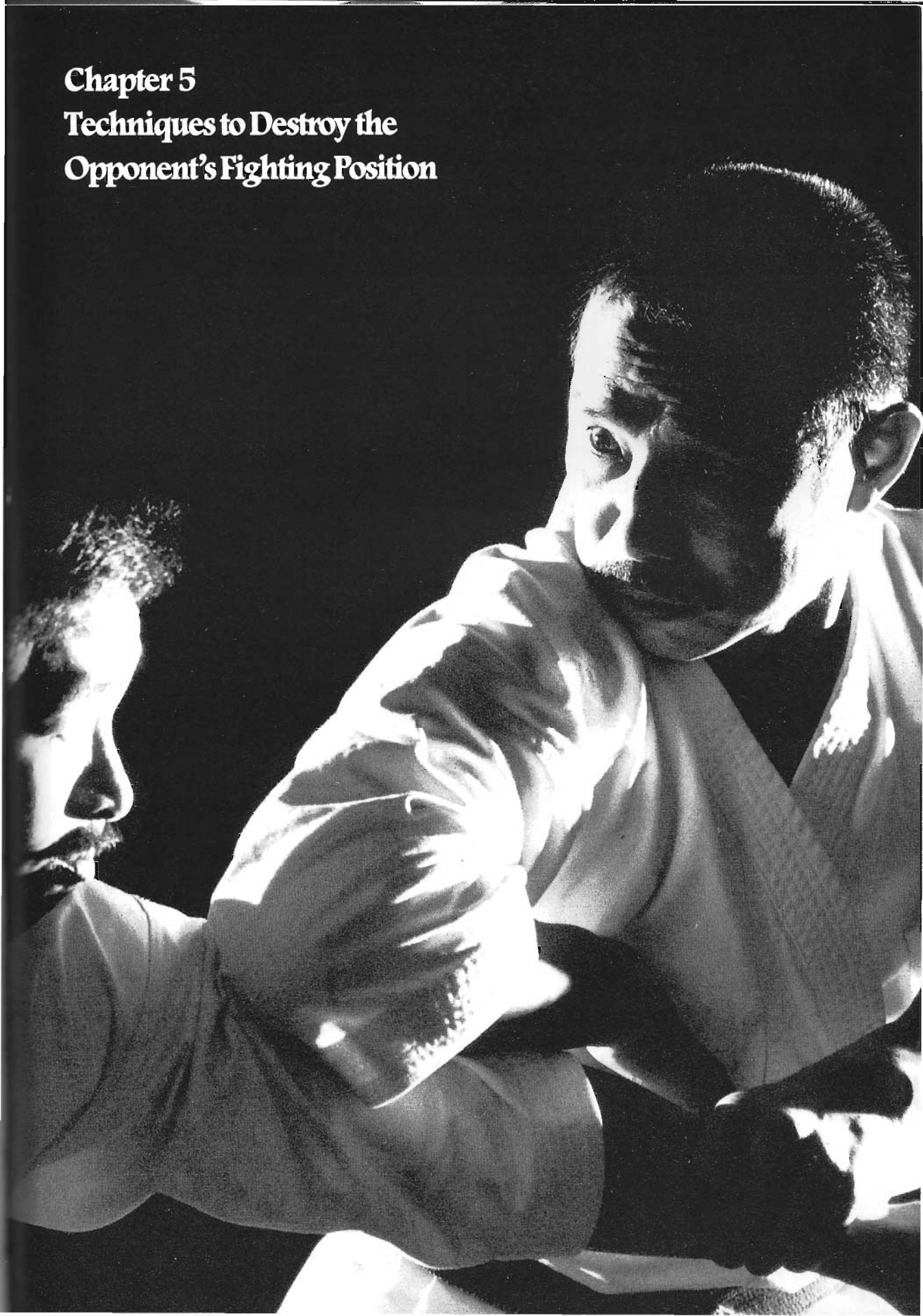


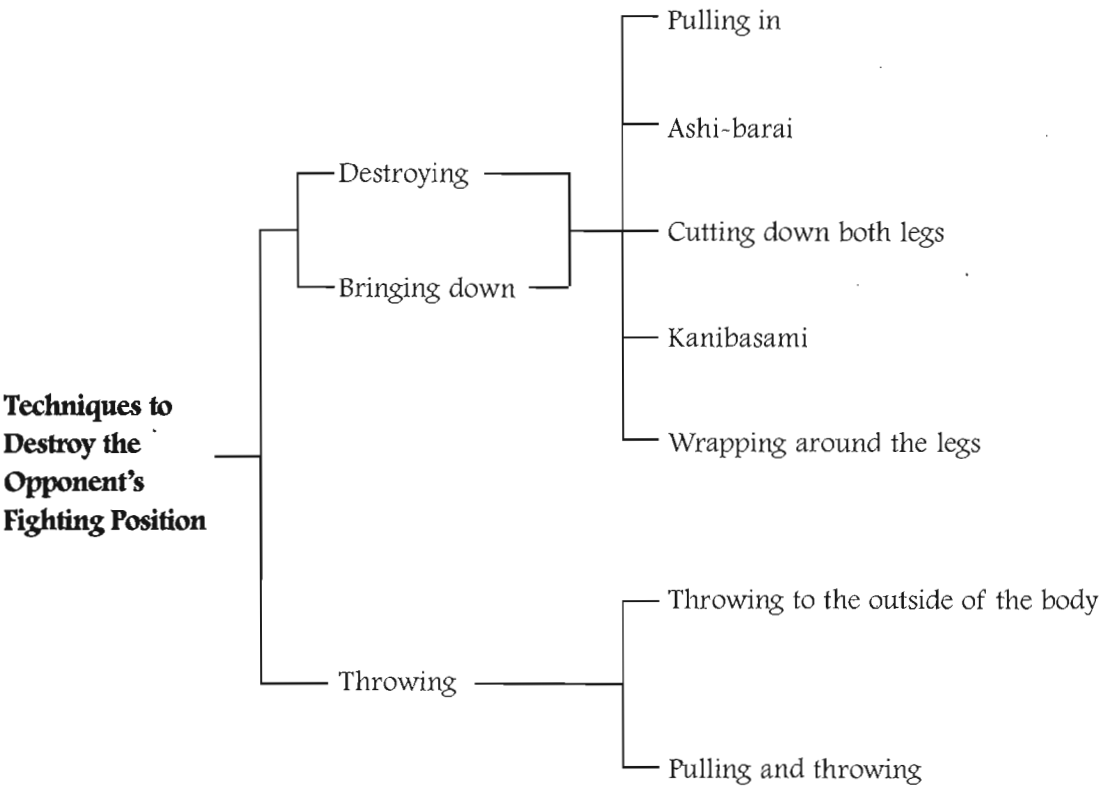
Dai Go Shô

Kuzushi-Waza

Calligraphy by Masahiko Tanaka

Chapter 5
Techniques to Destroy the Opponent's Fighting Position




Techniques to Destroy the Opponent's Fighting Position
Destroying
Bringing down
Pulling in
Ashi-barai
Cutting down both legs
Kanibasami
Wrapping around the legs
Throwing
Throwing to the outside of the body
Pulling and throwing



Techniques to Destroy the Opponent's Fighting Position

These can be roughly divided into two groups:
1) techniques that destroy and 2) throws that bring down the opponent. In karate, destroying the opponent's fighting position or throwing is not the ultimate goal. It is just a preparation for your attack. You can use the two kinds of technique to protect yourself just before the opponent wants to attack or use them to divert his attention.

Here you can break the opponent's balance with an action to make him fall down, finishing with a follow-up tsuki. In both cases, the goal is to destroy the balance of the opponent, to change his direction or to affect his concentration. In other words, to get him to a state in which he cannot defend himself or leaves himself open to attack.

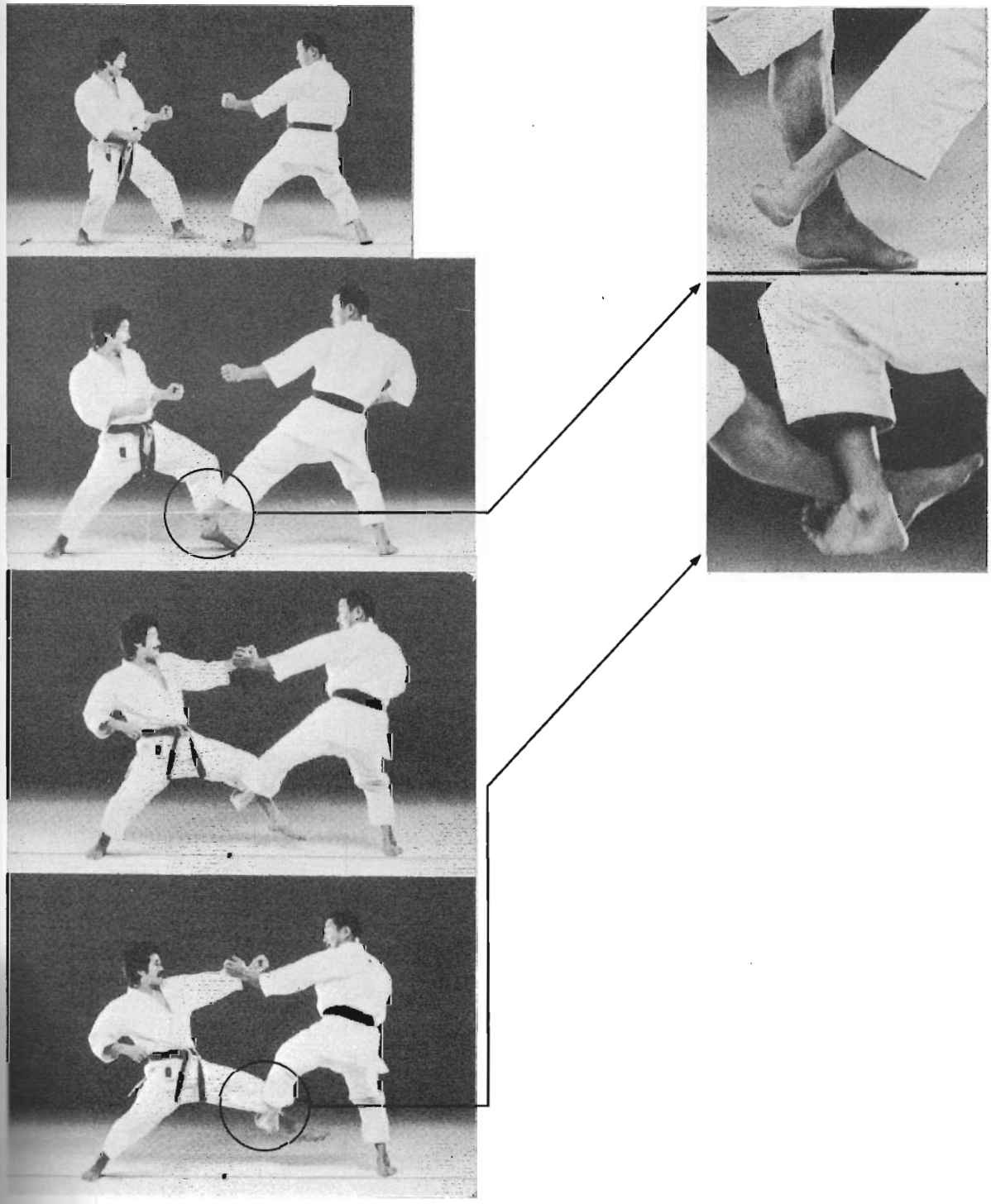


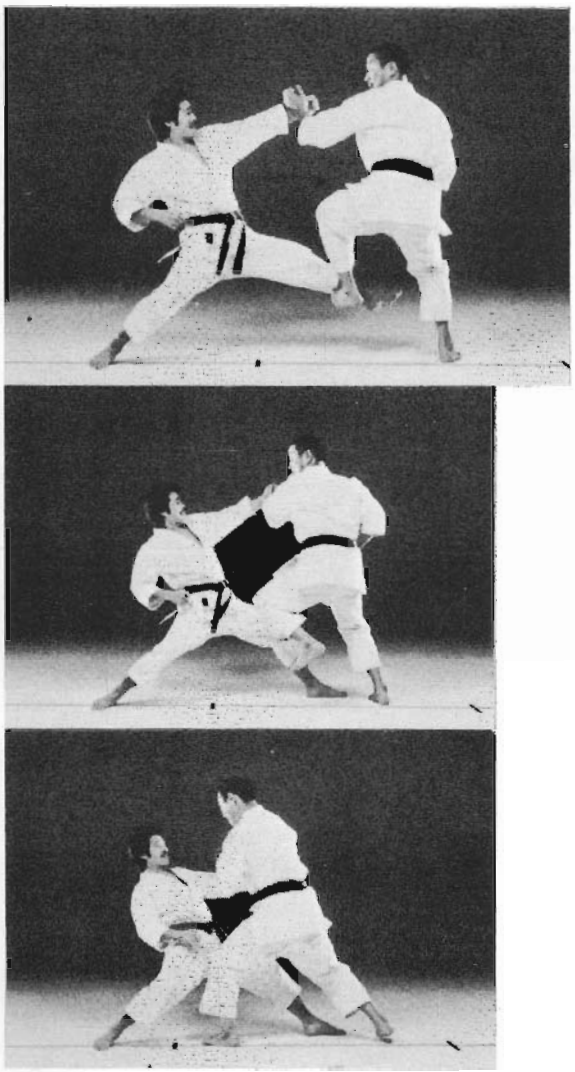
1. Pulling In

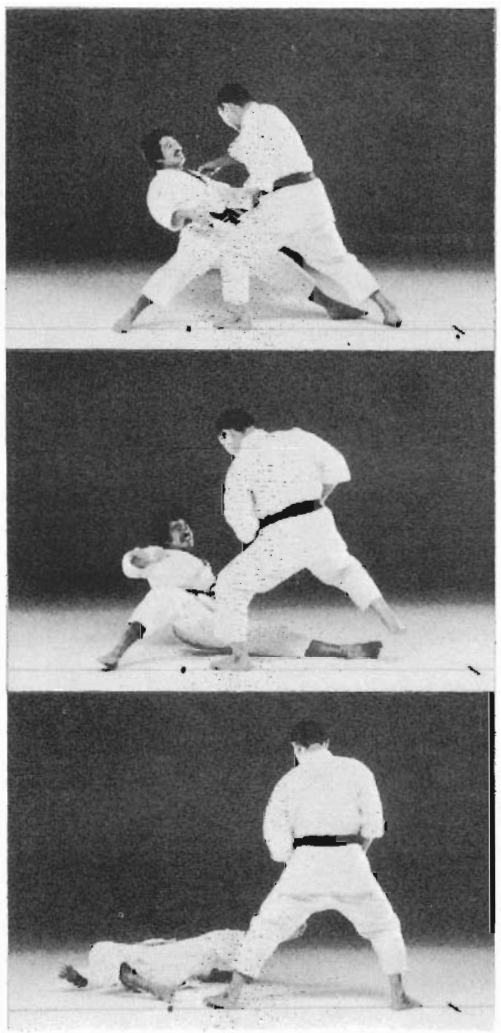
1) The ankle of the front leg is the part of the body used.
2) The stance is slightly narrow and the hips are low.
3) The center of gravity is over the back leg.
4) Hook your leg around your opponent's Achilles' tendon.
5) When you hook your leg around, open your hip and do a pull-back movement of the leg only as much as the space allows, in order to pull in the opponent.
6) The back leg determines the distance.
7) In the case of a tsuki, the right time to hook is just before it is finished. As the opponent is kicking you have to aim for the moment that he brings his foot back to the ground.
8) When the opponent tries to pull back his leg to keep his balance, use his reaction to pull your body forward and finish with tsuki.
9) The front hand protects your own side and makes contact with the opponent.
10) A useful technique to apply is tsuki (kizami-zuki), which is executed while you pull.
11) As a form of training you can practice mae-geri with a simultaneous jôdan kizami-zuki.

Karate-Dô, unlike jûdô, does not involve mutually grabbing each other's uniforms (dôgi). In karate, the moment you touch the opponent's body, that action is over. You do not finish off the opponent after he is down. Instead, you have to finish your technique after you have destroyed his posture and he is just about to fall.

Pulling In an Opponent Who Attacks with Tsuki



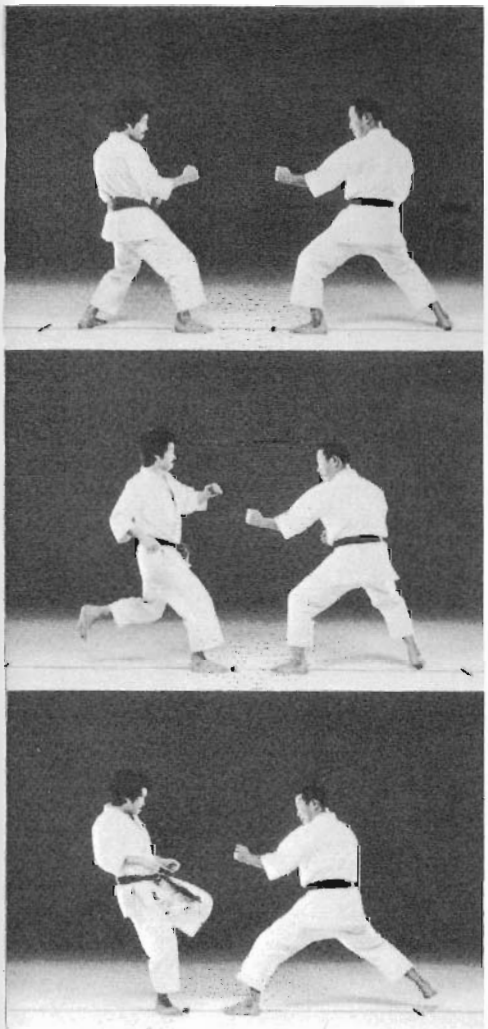


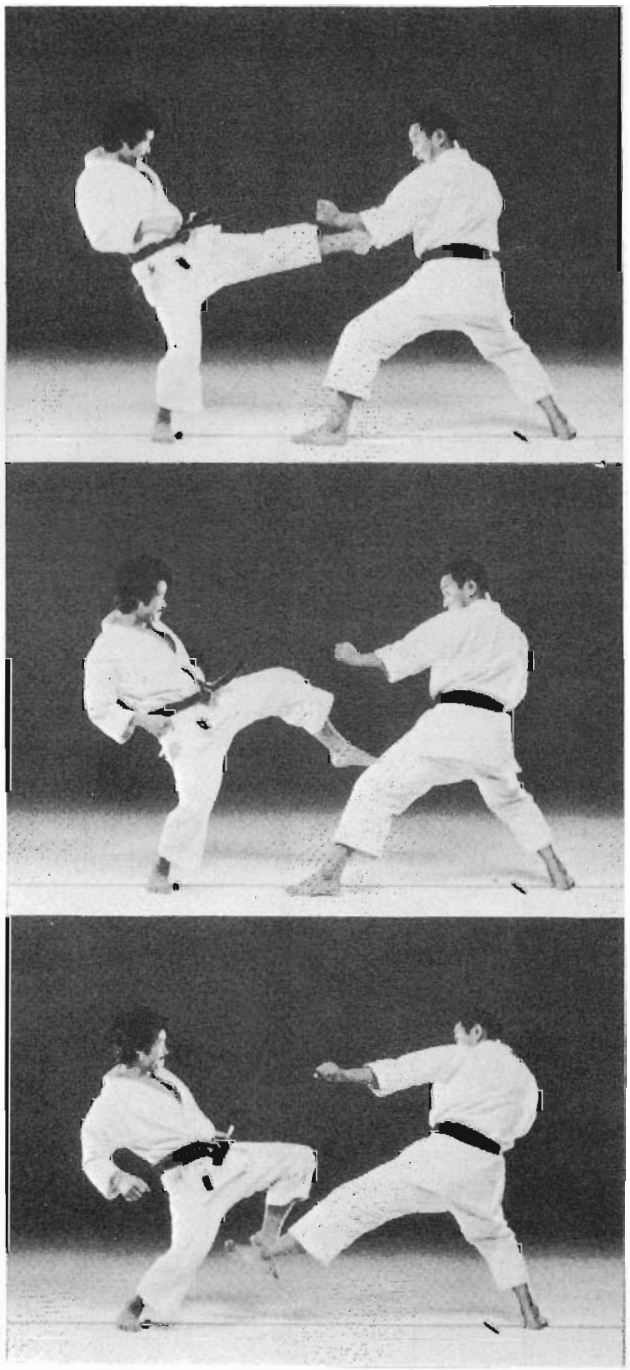


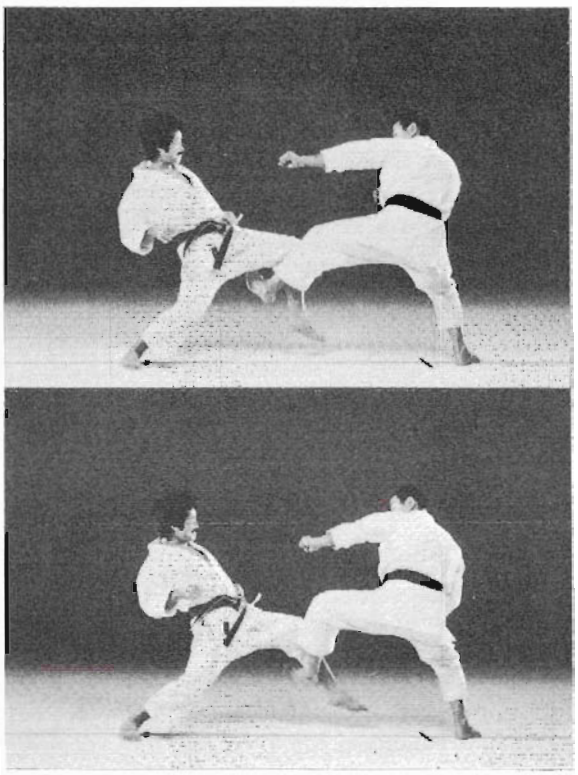
Using the reaction of the pulled-in leg and finishing with tsuki.

Pulling In an Opponent Who Attacks with Mae-Geri

1) Against mae-geri you have to move back a foot to get beyond the opponent's ma-ai.
2) The moment the opponent's pulled-back leg touches the ground, you have to open your hip and hook around.
3) Pull yourself forward only as much as the opening allows.
4) Use the follow-up reaction and finish with tsuki.

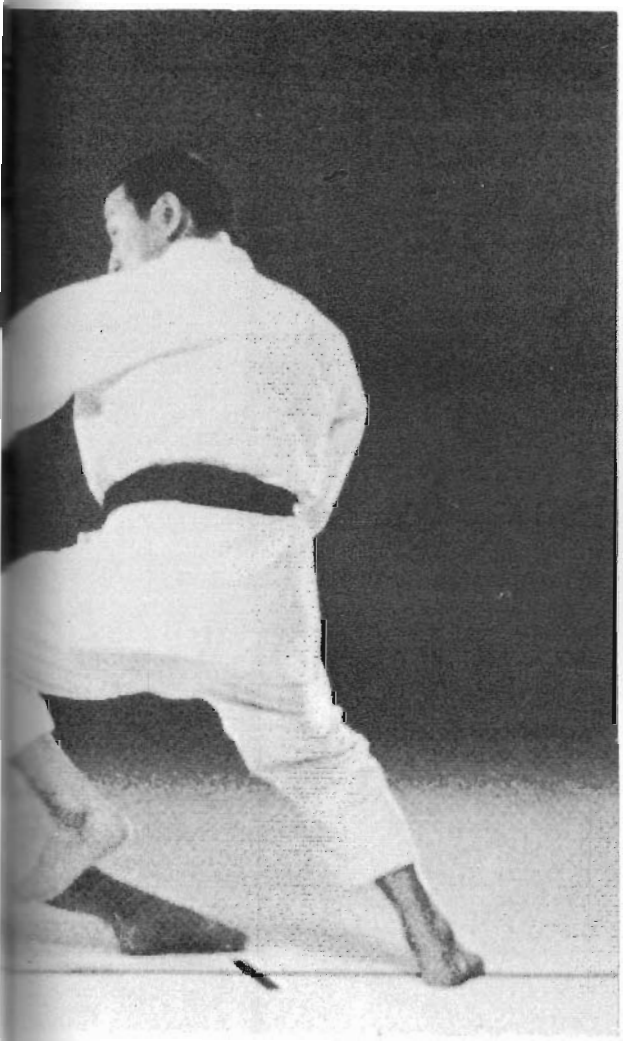


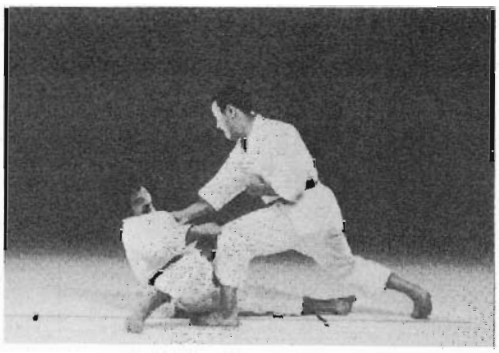


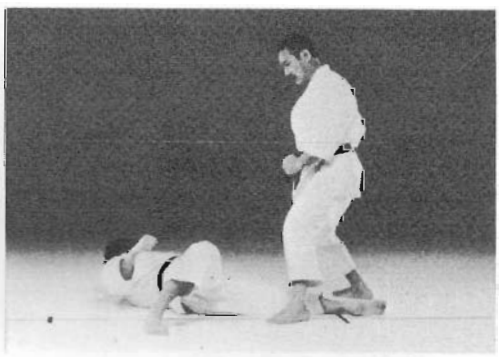




During the pulling in, it is easy for the hip to go too high or the upper body to lean too far back. Study the photographs and note the positioning, as well as the movement of the center of gravity, the energy of the pull-back and the balance.







2. Ashi-Barai

1) The parts of the body used are the inside of the joint of the big toe on the back leg or the section from the ball of the foot (the striking part of mae-geri) to the middle of the sole.

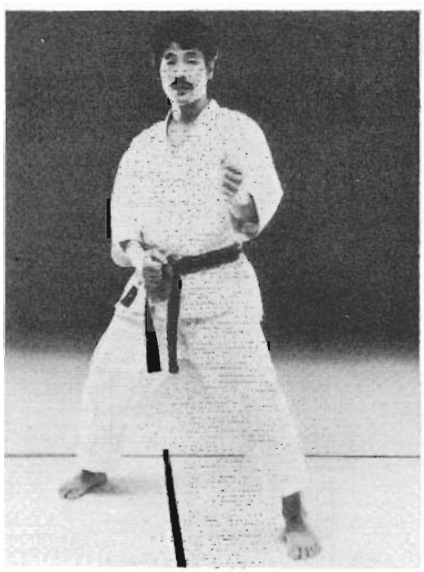
2) The target is the area above the ankle or the calf. You attack the opponent from the inside or outside depending on his position.
3) Furthermore, the distance determines the direction the body rotates. This will be dealt with later.

The Direction of the Ashi-Barai Changes According to the Position of the Opponent





When the opponent's stance is long, sweep from the outside towards his big toe.

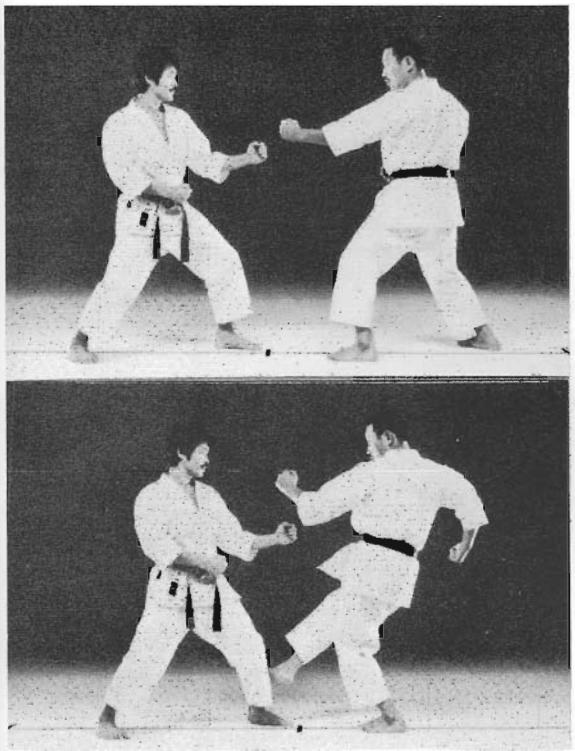




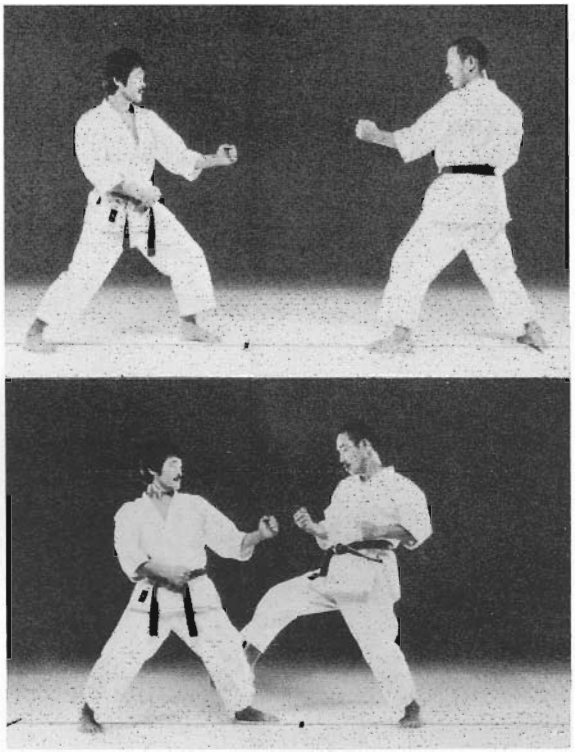
When the opponent's stance is wide, sweep from the inside towards his toes.

4) You have to apply steady pressure to the part you want to sweep. It is important to sweep as if you want to follow the opponent in the direction he seems to want to escape.
5) The hip must not go any higher than in your starting position.

The Direction of the Rotation of the Body Changes According to the Distance

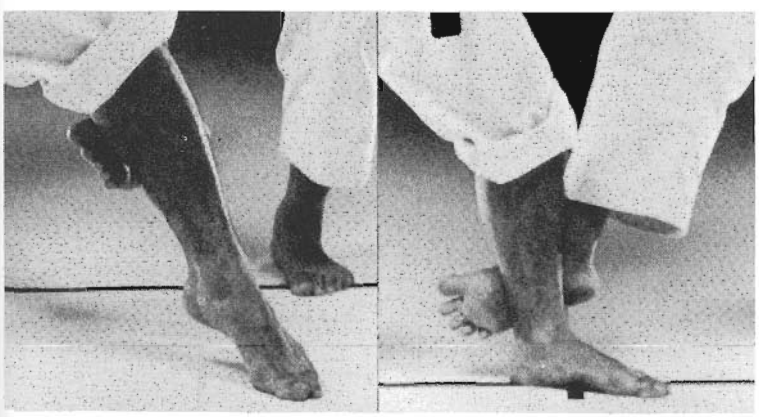


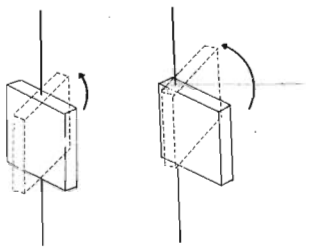
If an opponent is very close, your sweeping leg must move in the opposite direction to the rotation of the hip. You adopt a posture such that the rotating leg twists your body. The axis of rotation changes from the center of the body to the right hipbone. The sweeping leg rotates along this axis. (Drawing 1)



With an opponent who is further away the sweeping leg moves in the same direction as the rotation of the hip. The body moves in the direction of the sweeping leg. The axis of rotation is the front leg or the side of the body facing ahead. (Drawing 2)

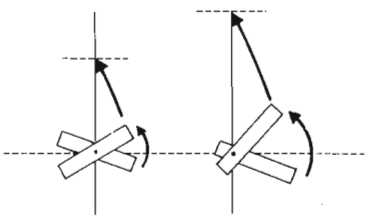
Two Areas of Attack



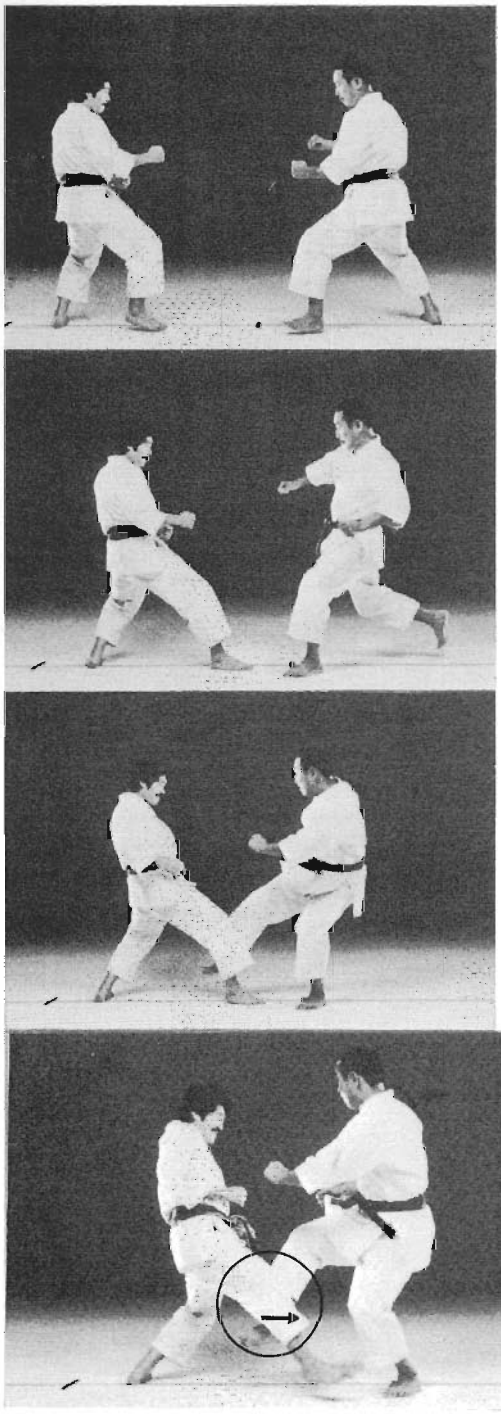


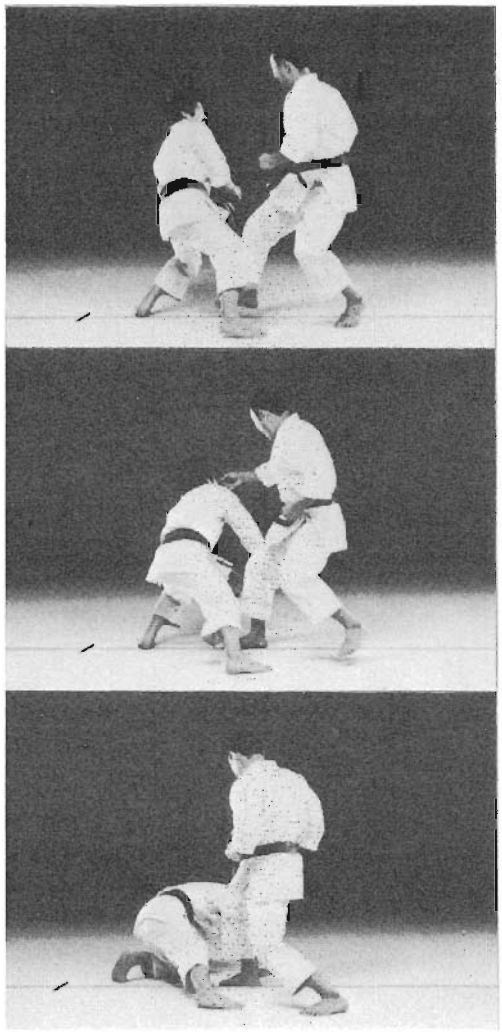
Drawing 1:
Rotation of the hip at a short distance.

Drawing 2:
Rotation of the hip at a long distance.



Ashi-Barai from the Inside with a Follow-Up Kizami-Zuki















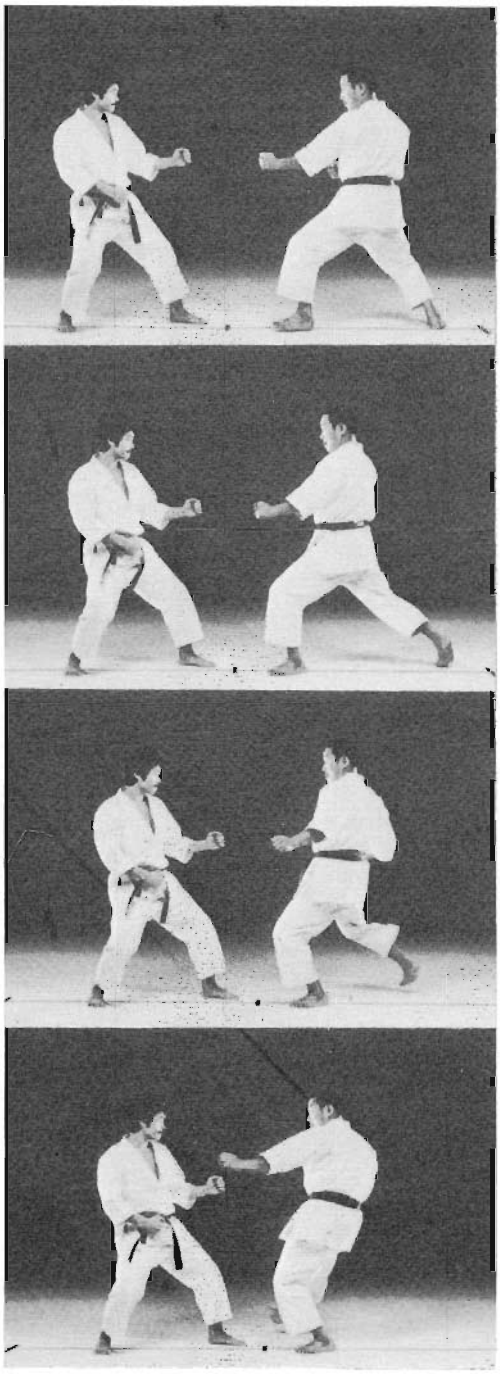


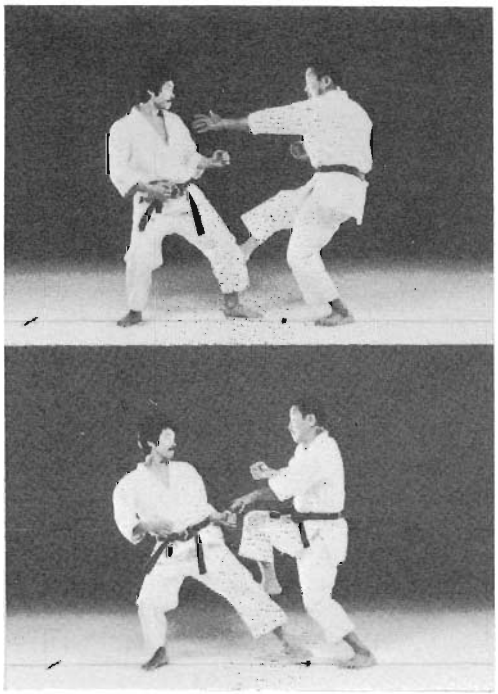




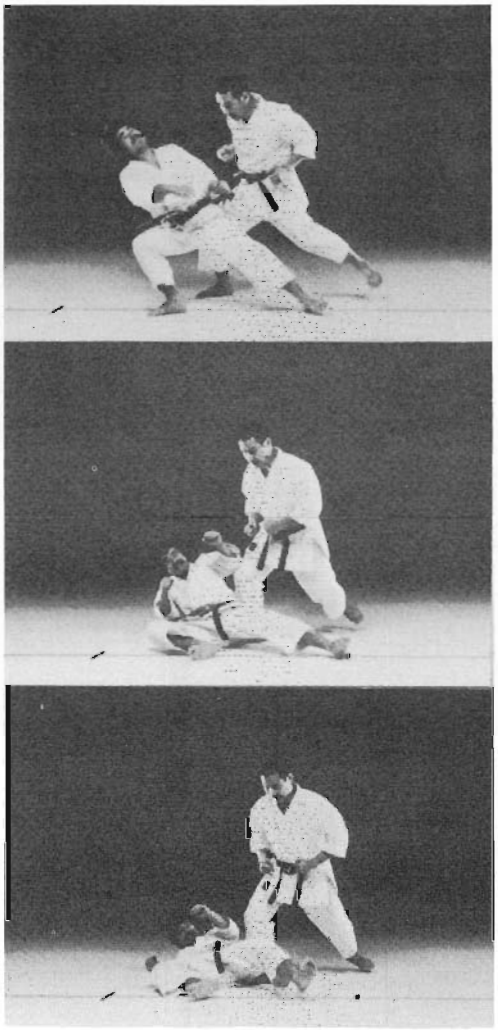


Ashi-Barai from the Outside with a Follow-Up Kizami-Zuki





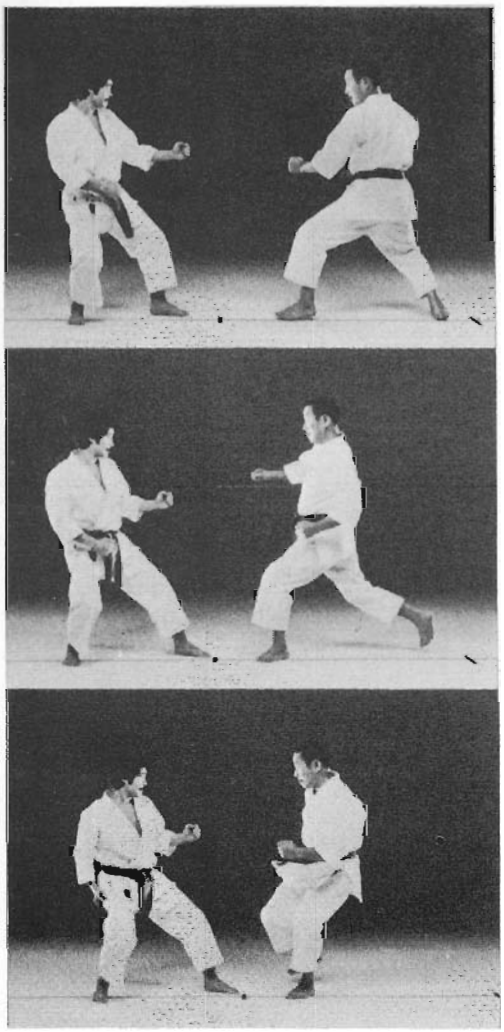


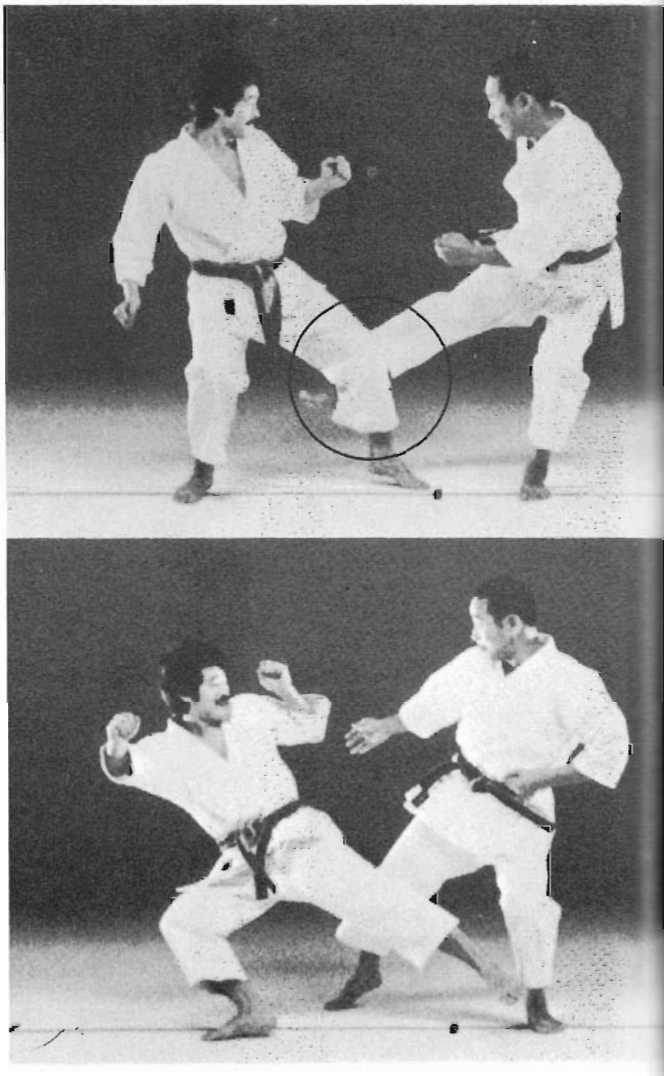


Foot Sweep with Gedan Mawashi-Geri

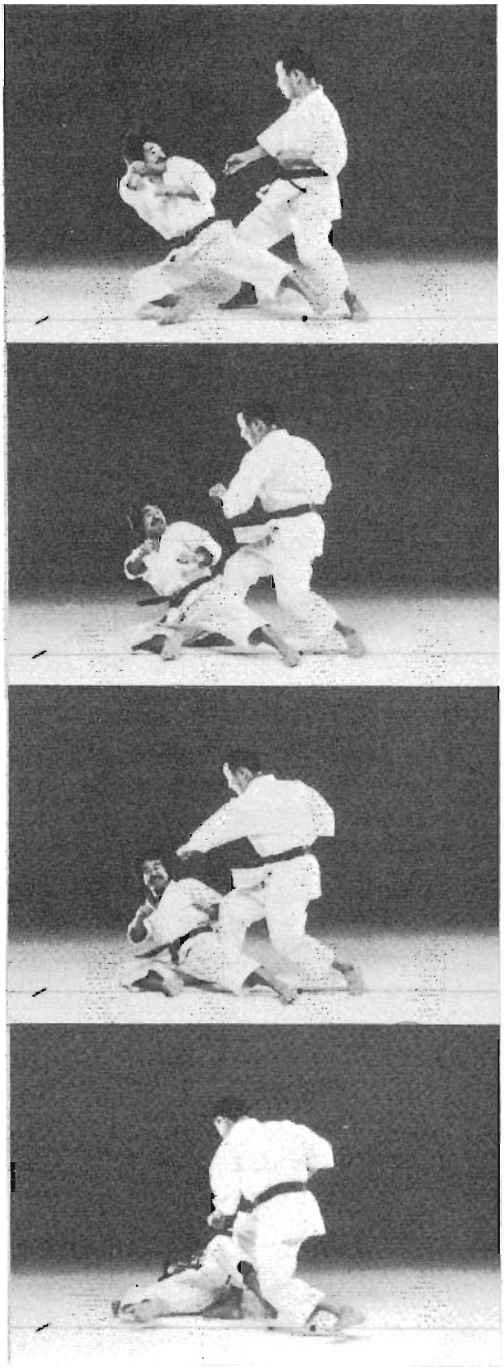
Normally it is kicks that aim to destroy, but here, sweeping takes the leading role.

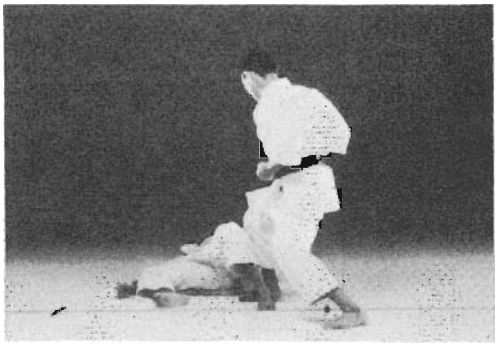
1) Parts of the body used: with a kick you use the back of the foot on the big-toe side, but for a sweep it is more effective to use the area around the ankle.
2) The target is the area between the calf and heel.
3) Kamae: it is the same as with the other forms of ashi-barai, i.e., in an attack against the lower level it is important to divert the opponent's attention upwards. Therefore your kamae should have this effect on your opponent.
4) The center of gravity should be as far forward as possible.





5) At a short distance, rotate your hips using your body as the axis. In doing so the leg rotates in the opposite direction from the hip. At a far distance the standing leg is the axis of rotation. The hip opens and the sweeping leg follows the rotation (compare with page 169).
6) If your hip opens up too wide when you aim for the gedan level, the following movement is hard to connect, so when you sweep you have to feel as though you are pulling your leg back to your chest.
7) Your standing leg is on the same line as your opponent's front leg.
8) Try to sweep from the outside in such a way that the leg is pulled through completely.





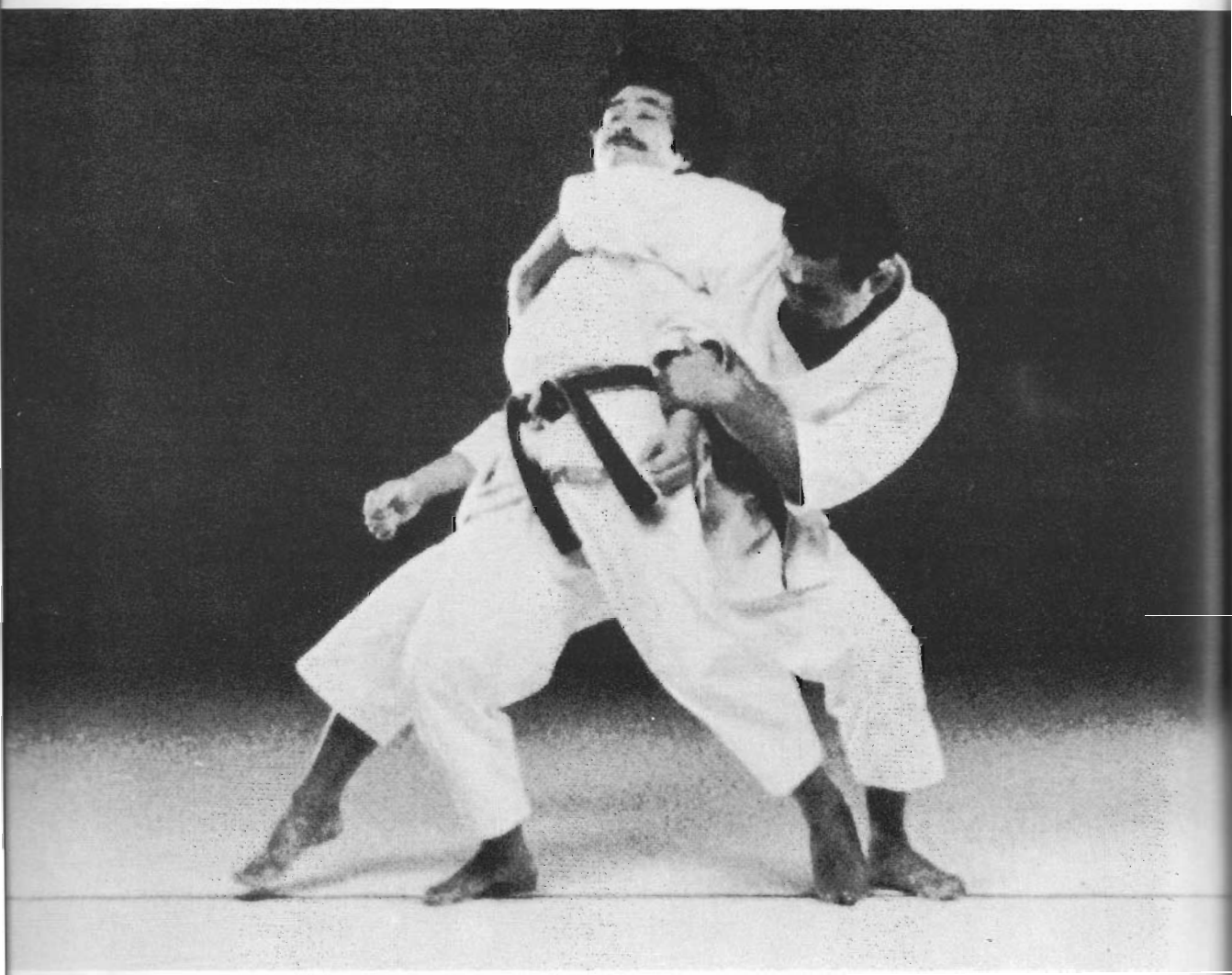


3. Cutting Down Both Legs (Taking Both Legs Out from Under the Opponent)

So far we have always gone for the opponent's front leg, it being the closest part of his body. Now we will look at sweeping the front leg and back leg together. For this, I use the term "cutting down both legs."

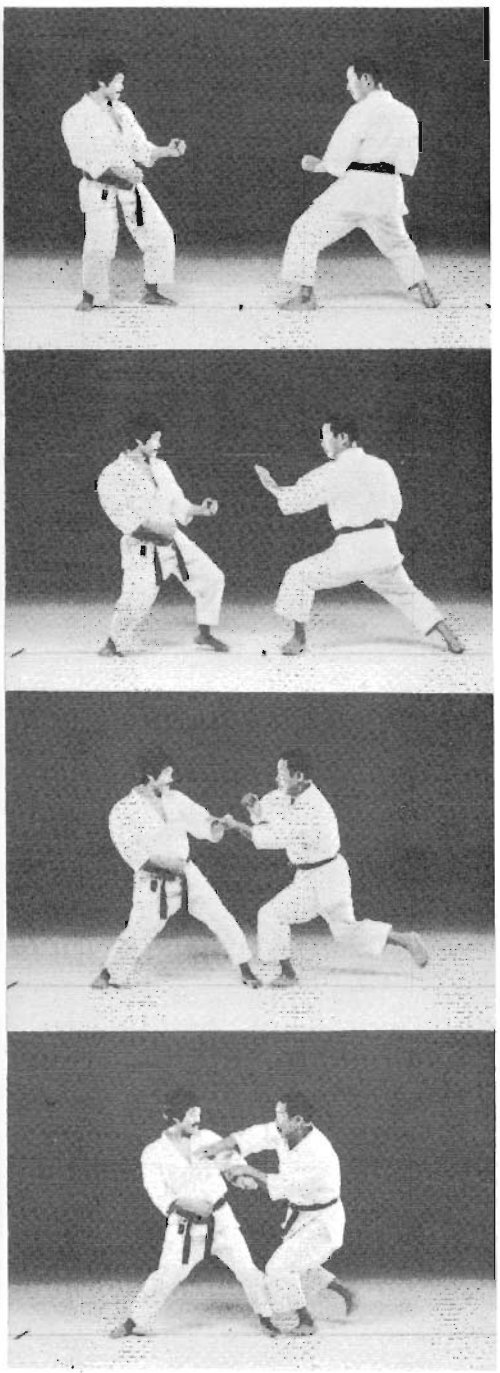
1) The part of the body used is the ankle or sole of the foot.

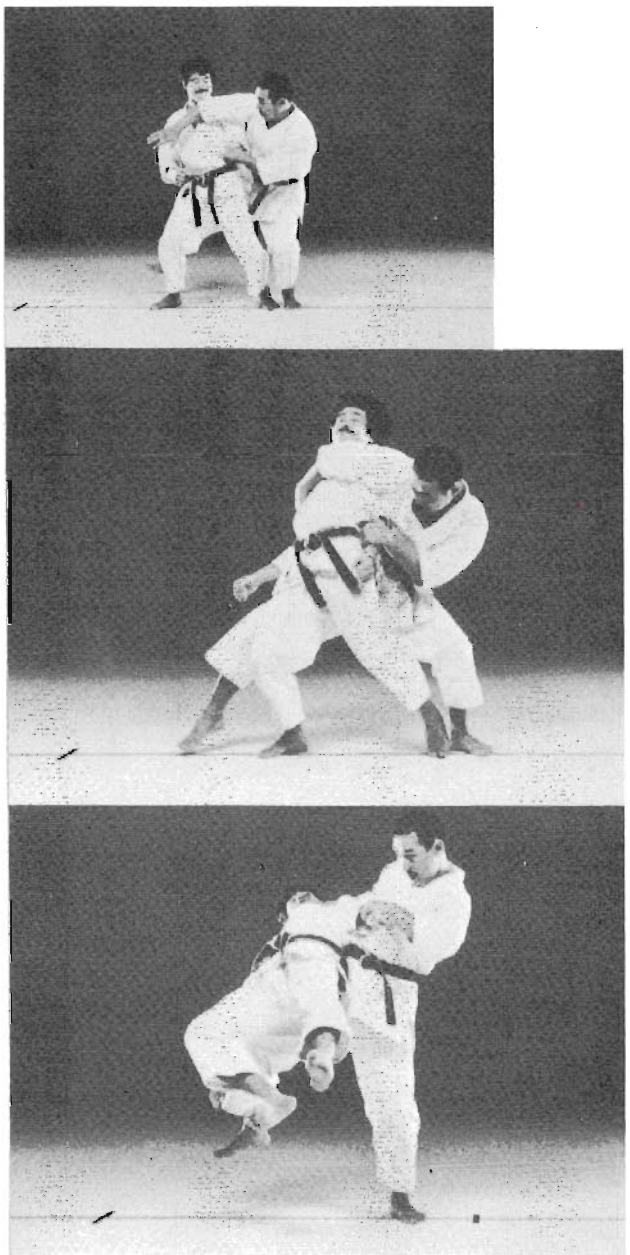
2) The action of the sweep depends on whether you cut down from a standing position or sneak in low and then cut down. From a standing position it is like ashi-barai, and in the case of sneaking in, it is like mawashi-geri.

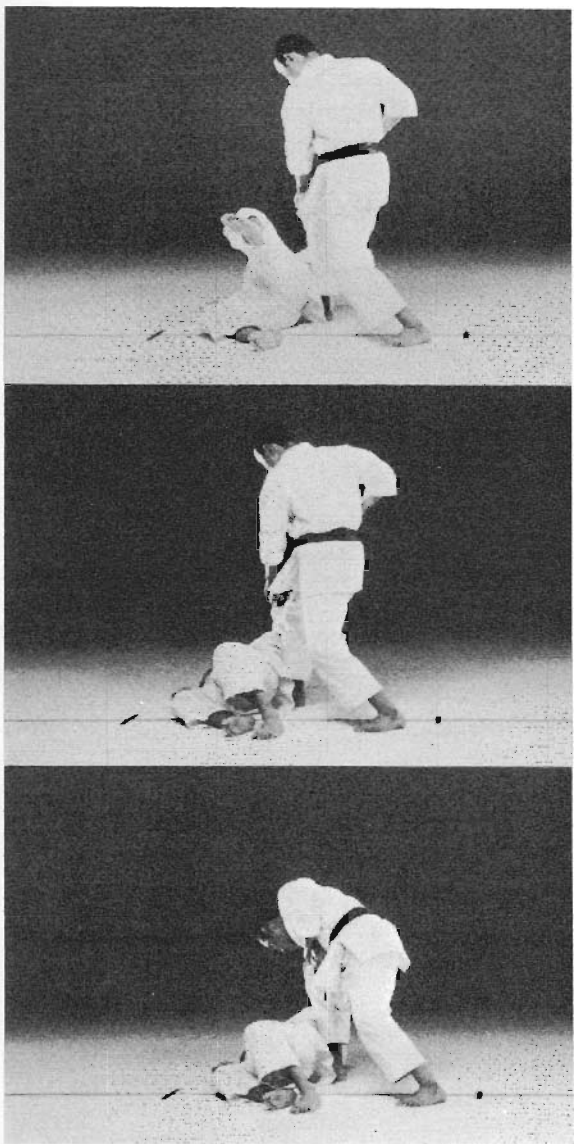


Cutting Down Both Legs from a Standing Position

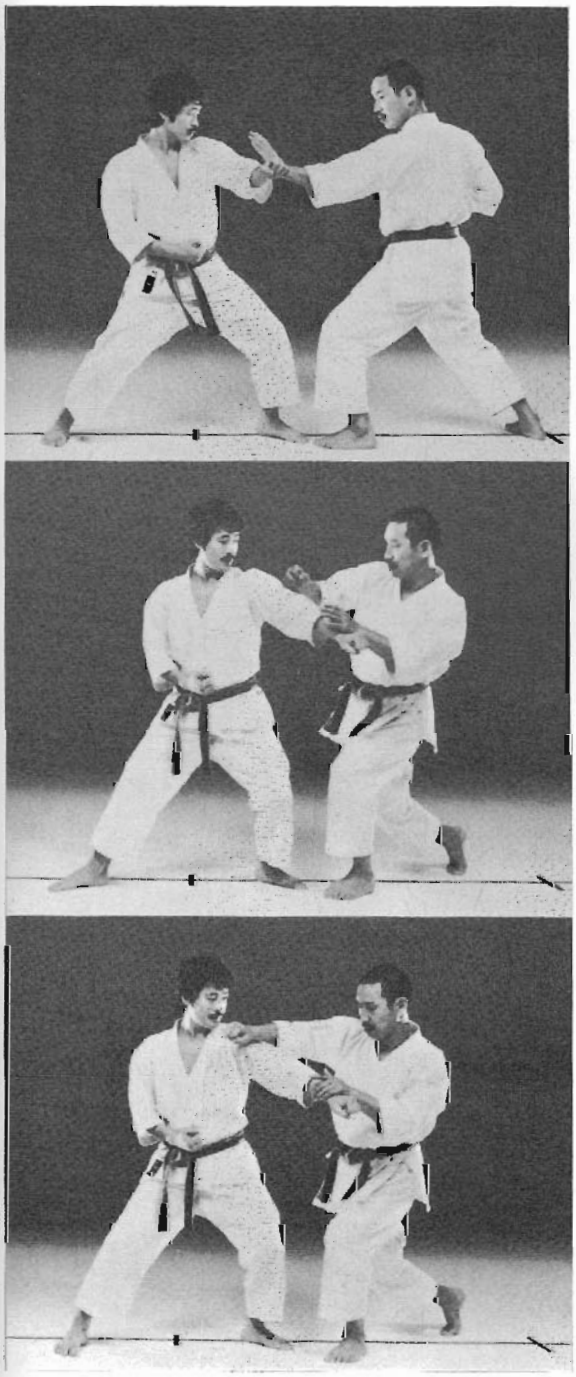
1) The target is the opponent's back leg.
2) The hip has to be lowered quickly.
3) Like ashi-barai at a long distance, the back leg is widely moved around the opponent.
4) Because it is difficult to execute this technique against an opponent in a stable position, it should not be used carelessly. It is important to use the opponent's posture to determine whether the use of this sabre-like technique is appropriate. The technique is easy to use when your opponent jumps.

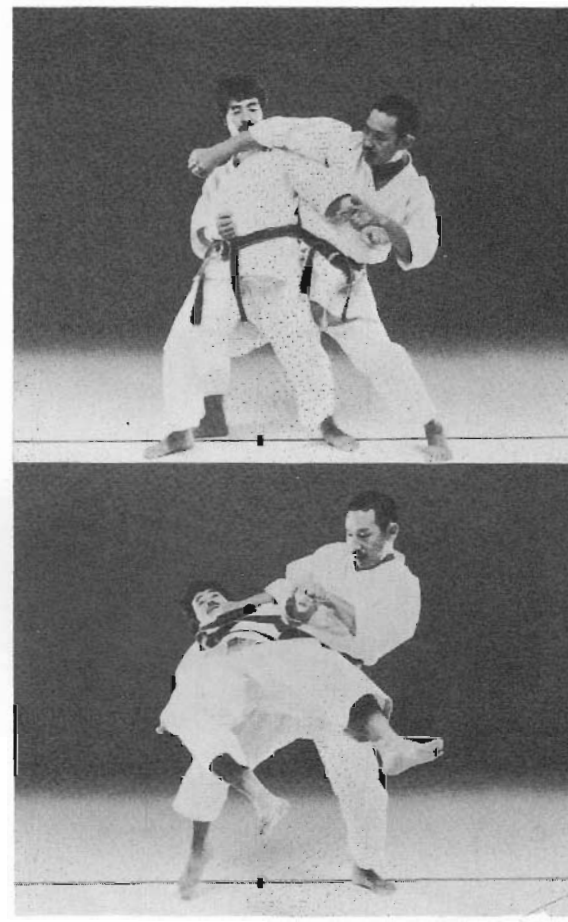






Cutting Down Both Legs from a Standing Position – Analysis

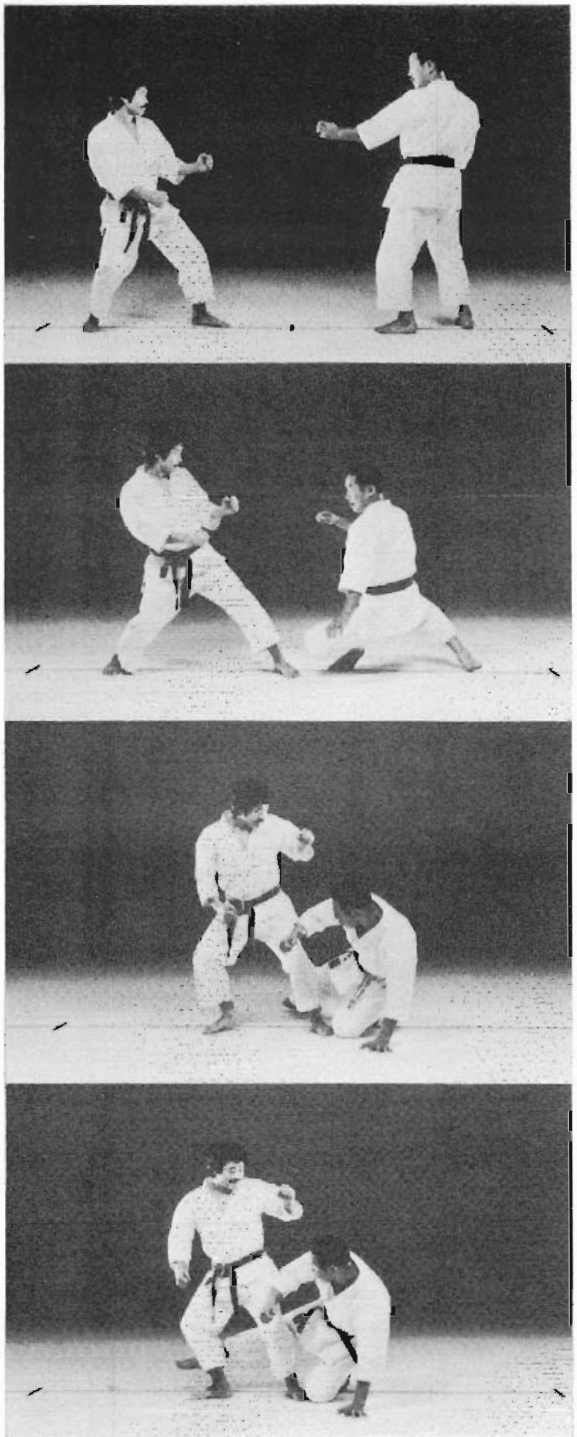


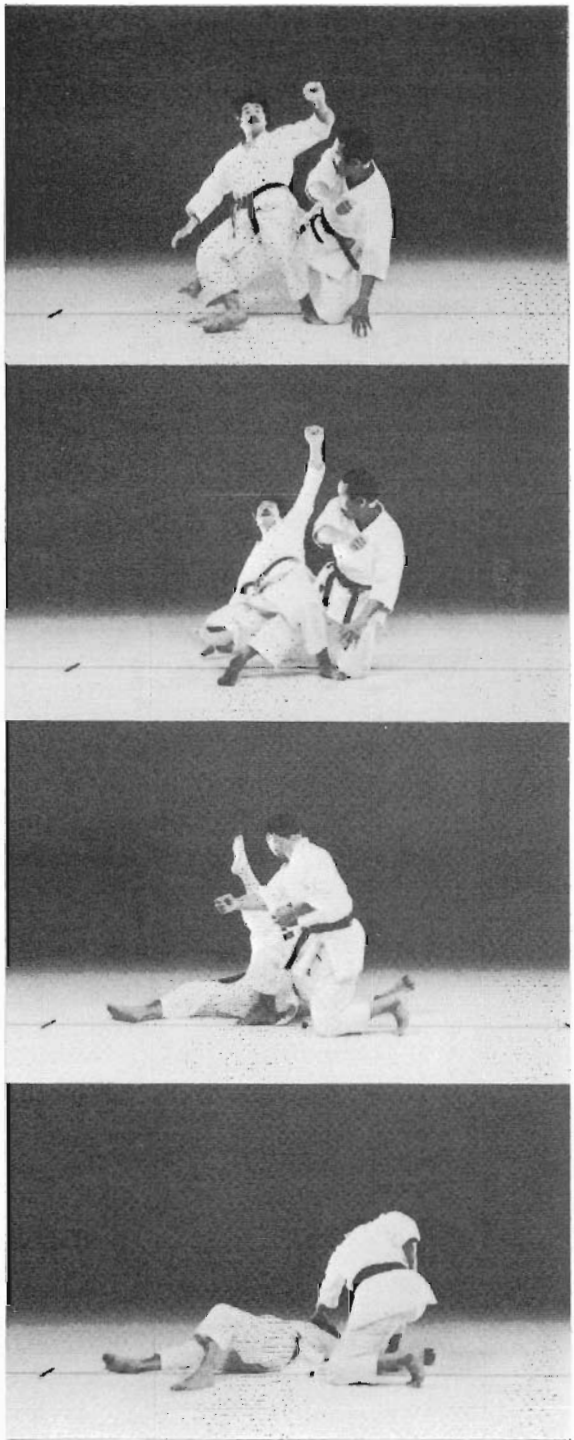


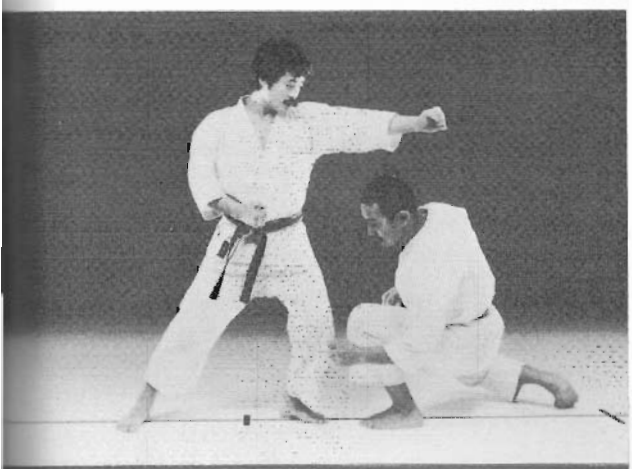
Pay particular attention to the movement of the kicking leg, the position of the pushing hand and the lowering of the hip.

Cutting Down Both Legs while Thrusting in

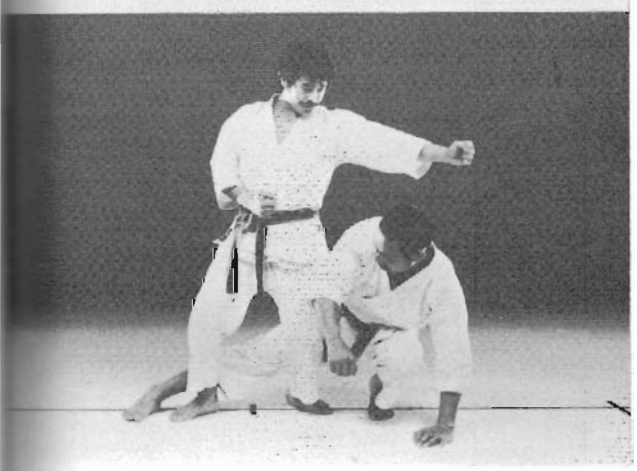
1) The striking part is the top of the foot of the back leg.
2) When you reach the opponent's leg, angle your leg and go into a squat. Let your body rotate around this leg as the center axis. At this point you support your upper body with the outside hand.
3) The hand on the kicking leg side offers protection against a possible attack with jôdan oi-zuki.
4) It is important that you jump forward without hesitation.













This technique has little chance of success against an opponent with a wide stance.

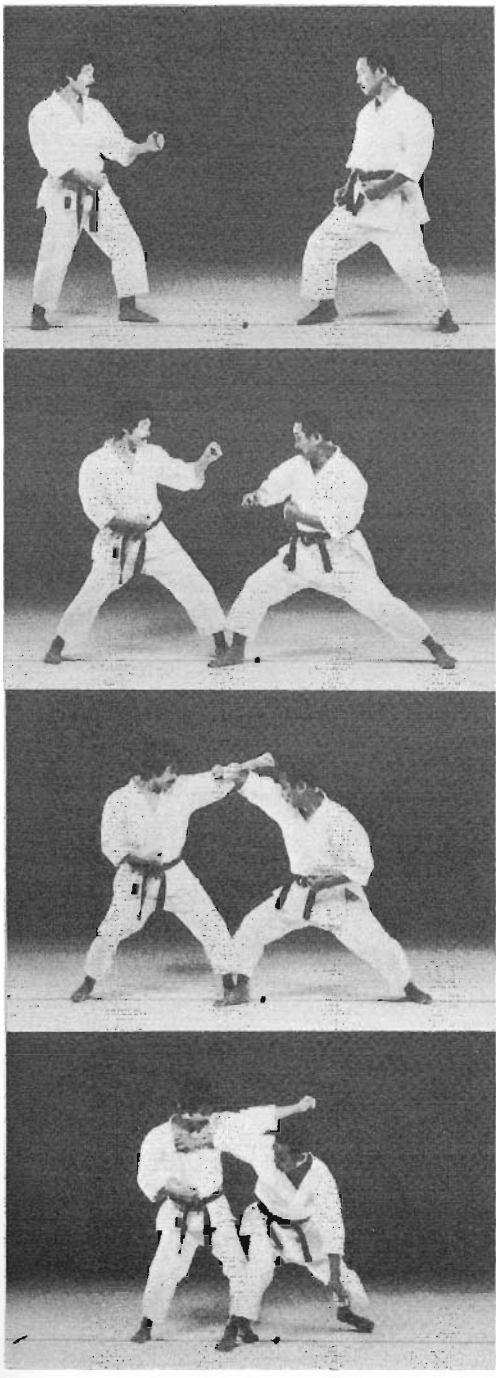


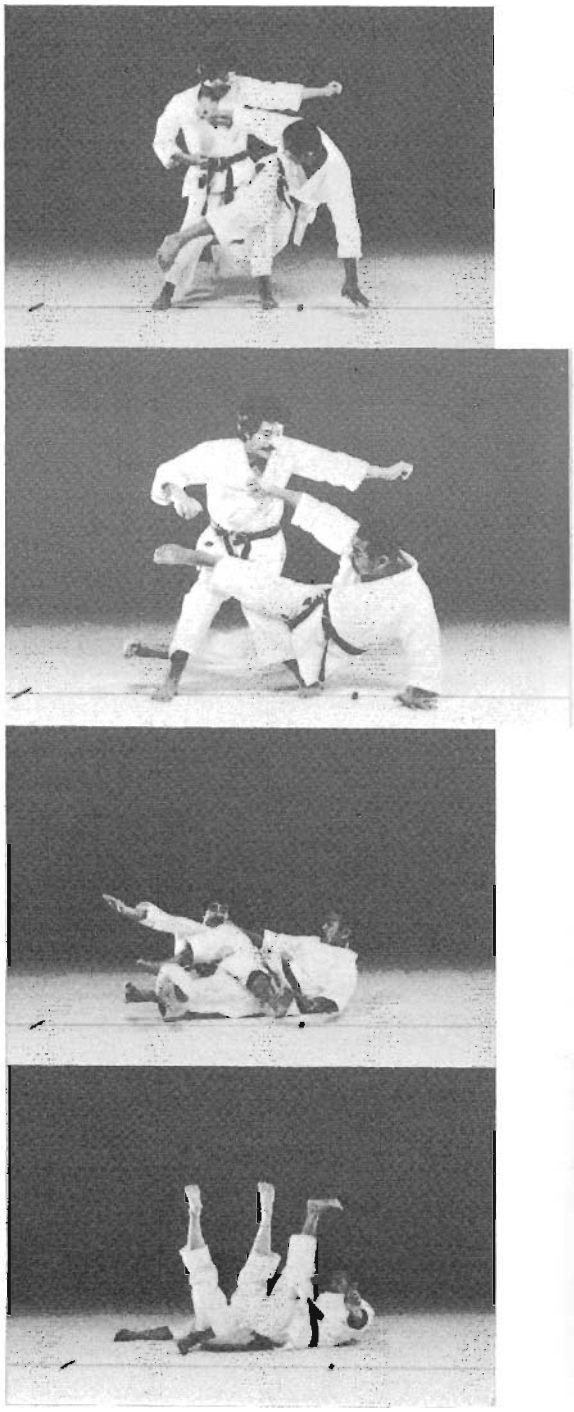
This technique is most successful against an opponent with a narrow stance.

4. Kani-Basami

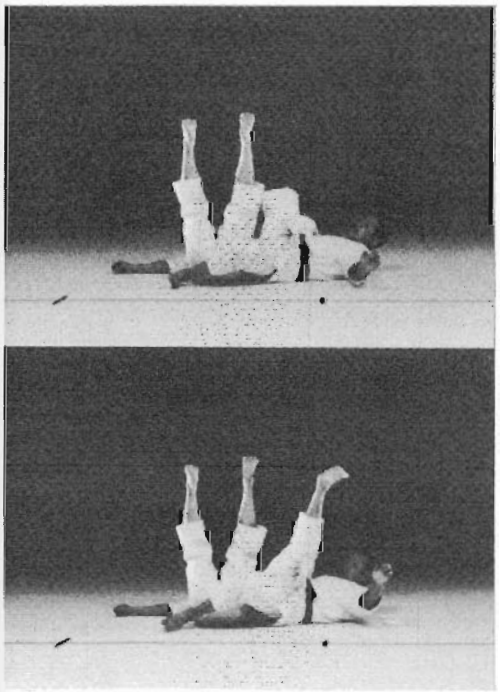
This technique can succeed if you stand sideways to your opponent, for example in close combat. The technique is dangerous when performed on a normal hard dôjô floor, so you need to be particularly careful here.
1) The upper leg's target is the area around the belt. The lower leg aims for below the knee. If you hook in with just your lower body the opponent might be able to use the energy reserve in his upper body to resist your attempt to throw him.
2) When you execute the technique, you absolutely must grab your opponent. Also, you have to use the momentum from the weight of your body falling to the ground.

Attacking from the Inside of the Opponent



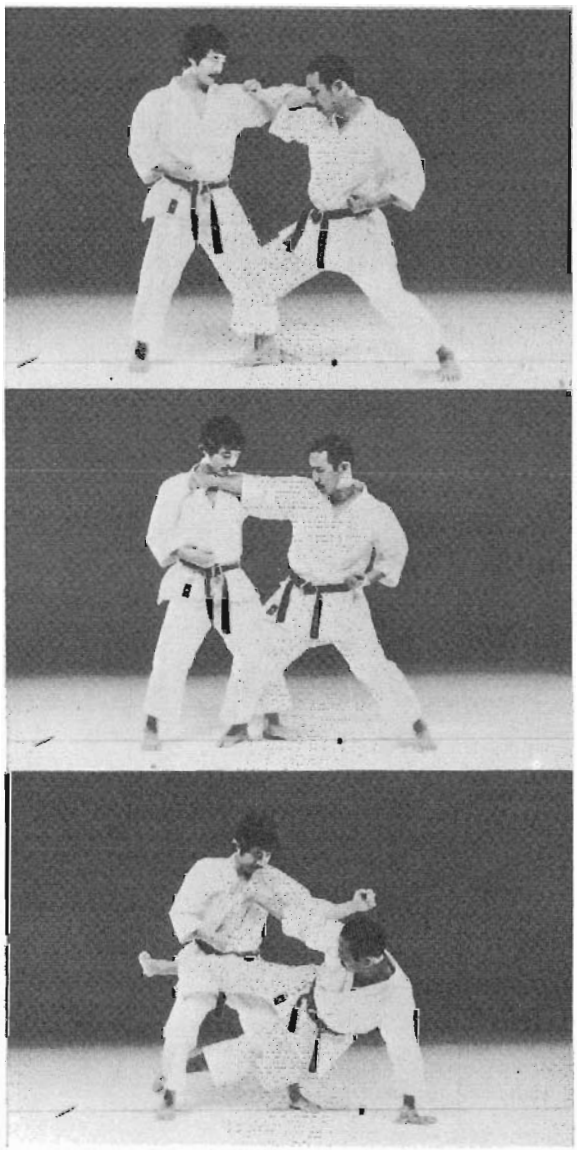


3) Throwing to the ground is effective in itself, but if you kick your heel further into the pit of his stomach the floor becomes a "chopping board."
4) It makes no sense to practice this technique with a sandbag. Instead you have to practice the application of kani-basami in real kumite, methodically.

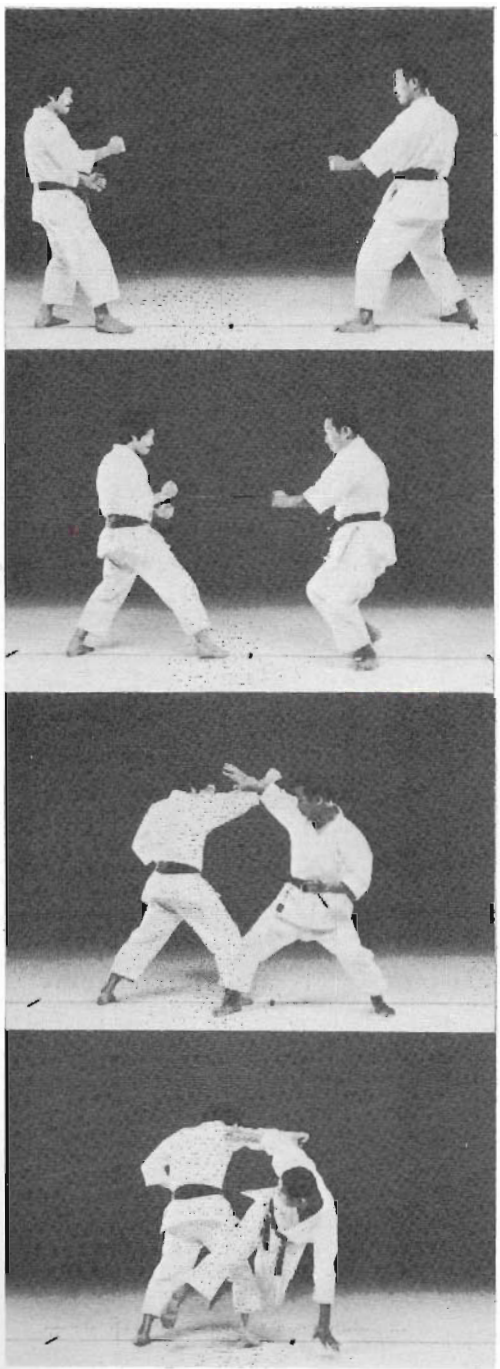


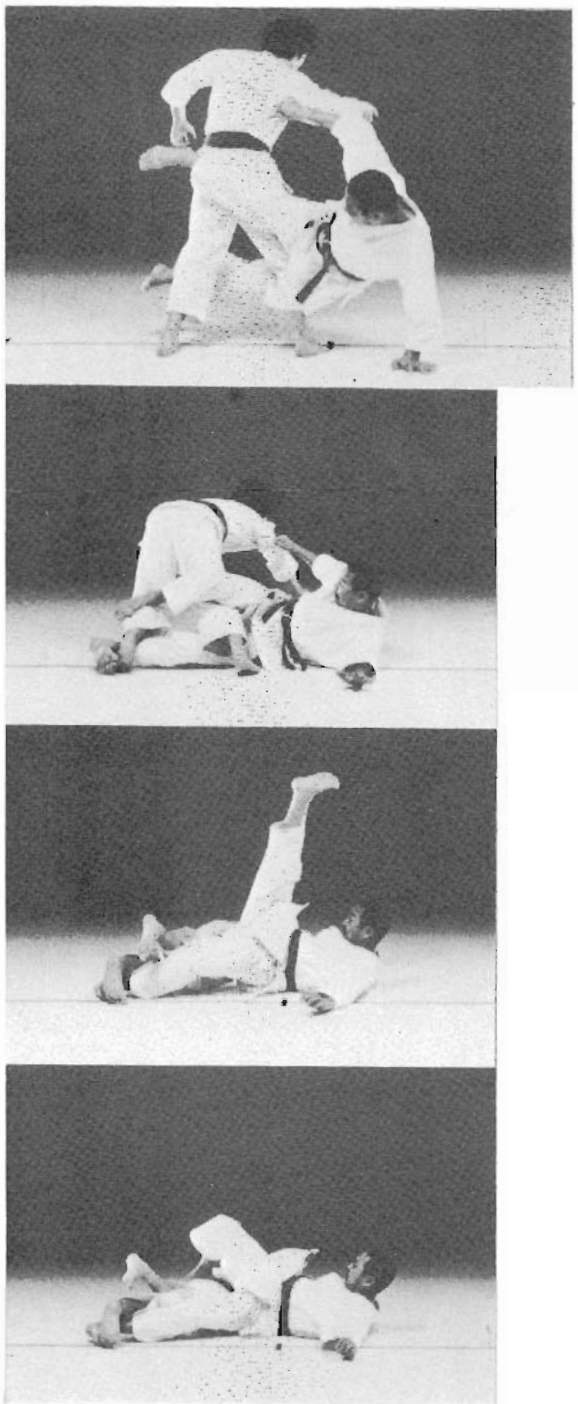
5) The direction of the fall depends on which side of the opponent you are standing.
6) The hand that is not grasping the opponent touches the floor and acts as a support, the same moment you hook in.

Analysis

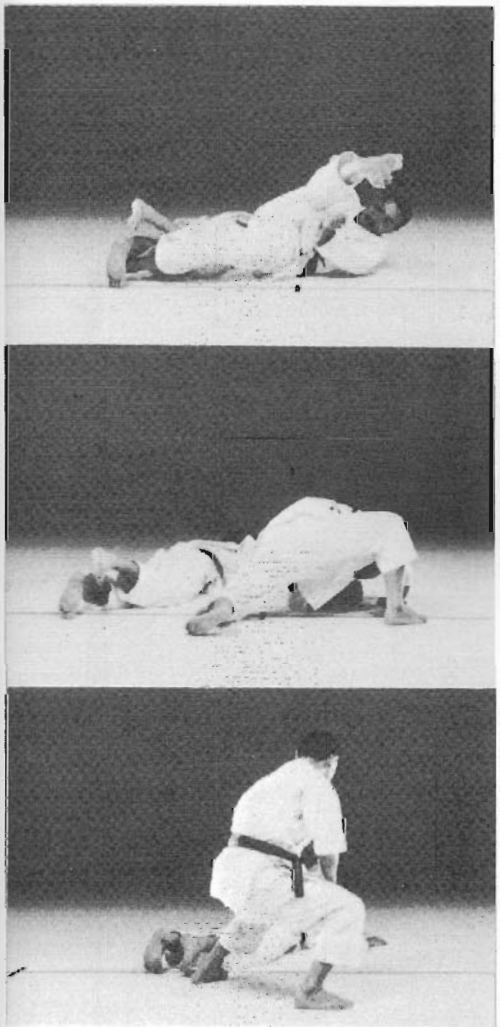


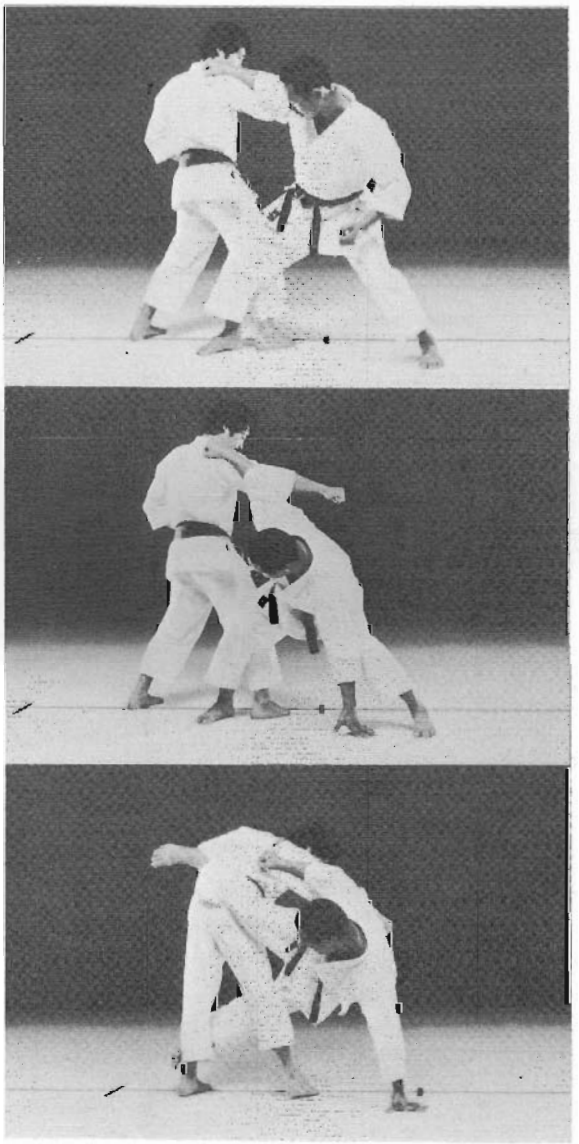
Attacking from the Outside of the Opponent





Analysis

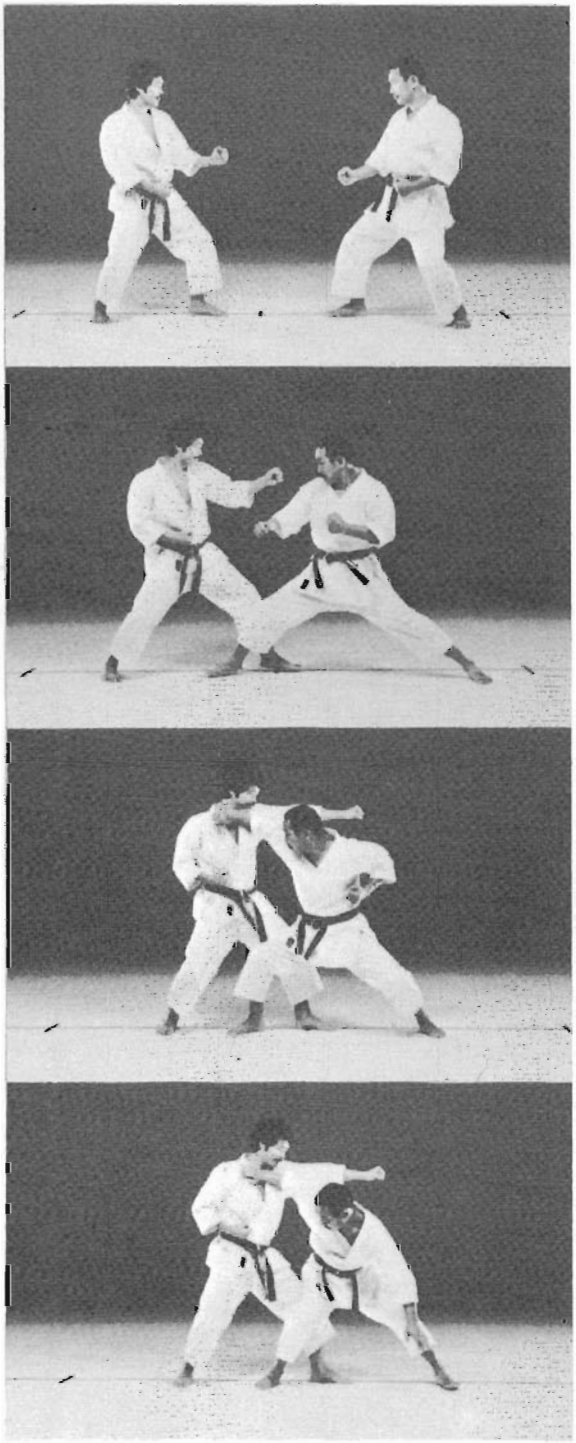


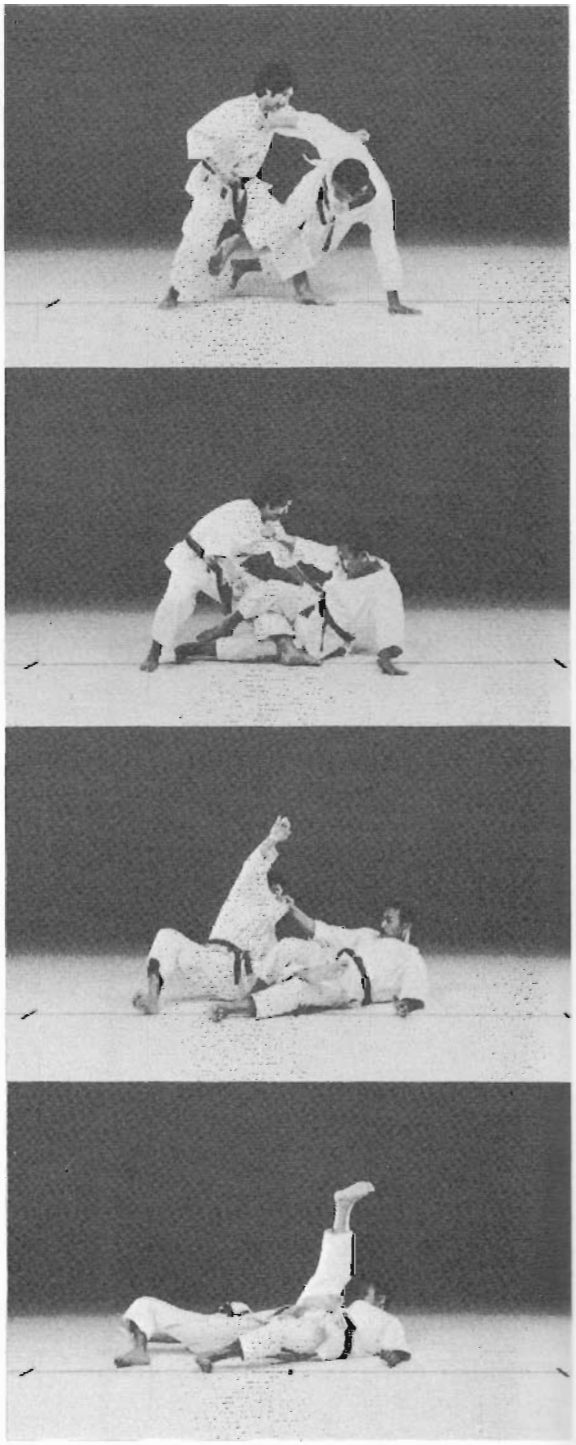


This technique is difficult to execute if the opponent stands solidly or in too wide a stance. Therefore it is very important to assess the situation quickly.

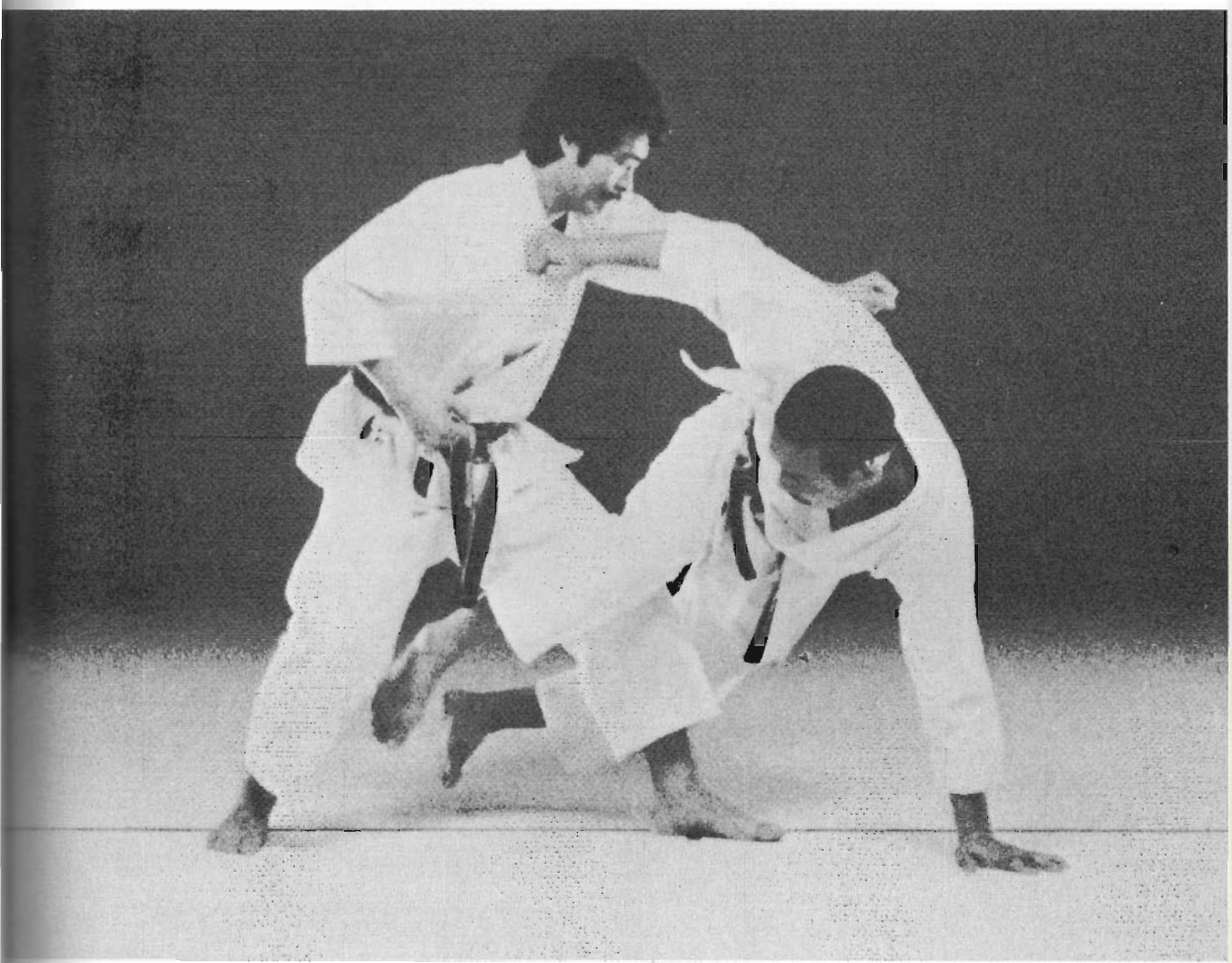
5. Wrapping Around the Legs

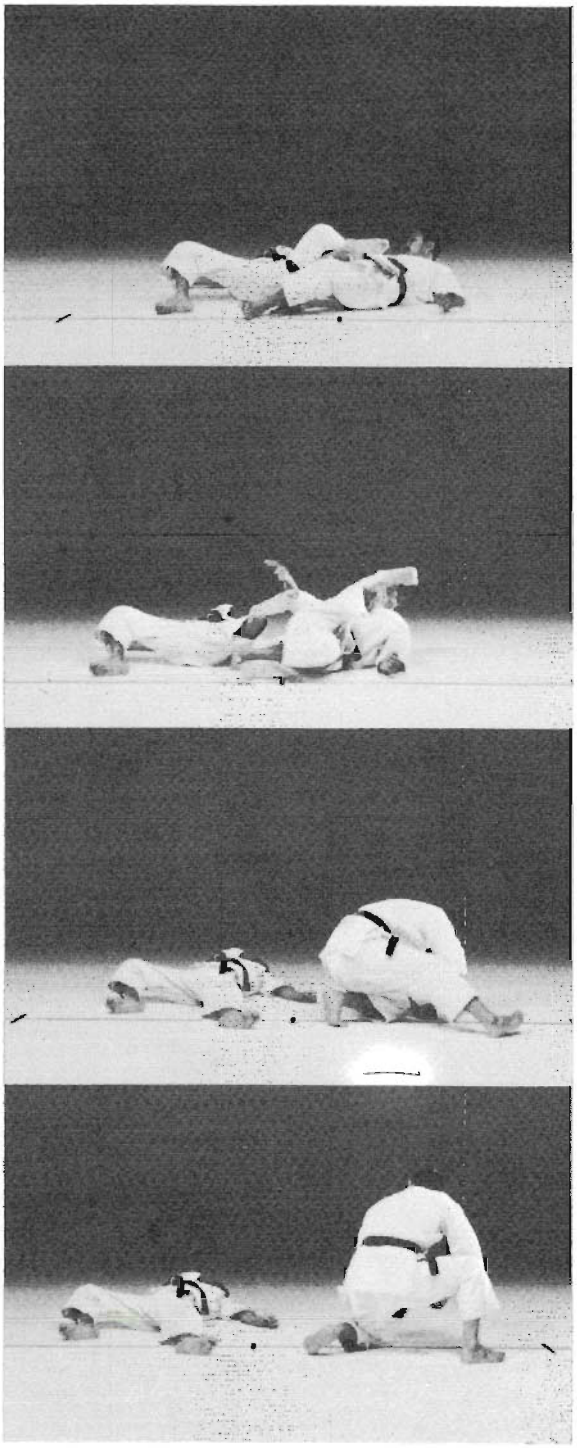
This is a technique where you encircle the opponent's leg with both of your legs, using the same principle as kani-basami to make him fall down. It is also successful against an opponent in a wide stance where kani-basami would be difficult to use. Like kani-basami this technique is very successful if you get into close combat with your opponent. You can make your opponent fall forward or to the right or to the left, and the theory stays the same for all applications. Since the principles are nearly the same as those of kani-basami, I will explain it only very briefly. It is useful to study the photographs and to try it out in practice. The upper point to hook in is above the knee, the lower point is the shin or Achilles' tendon.



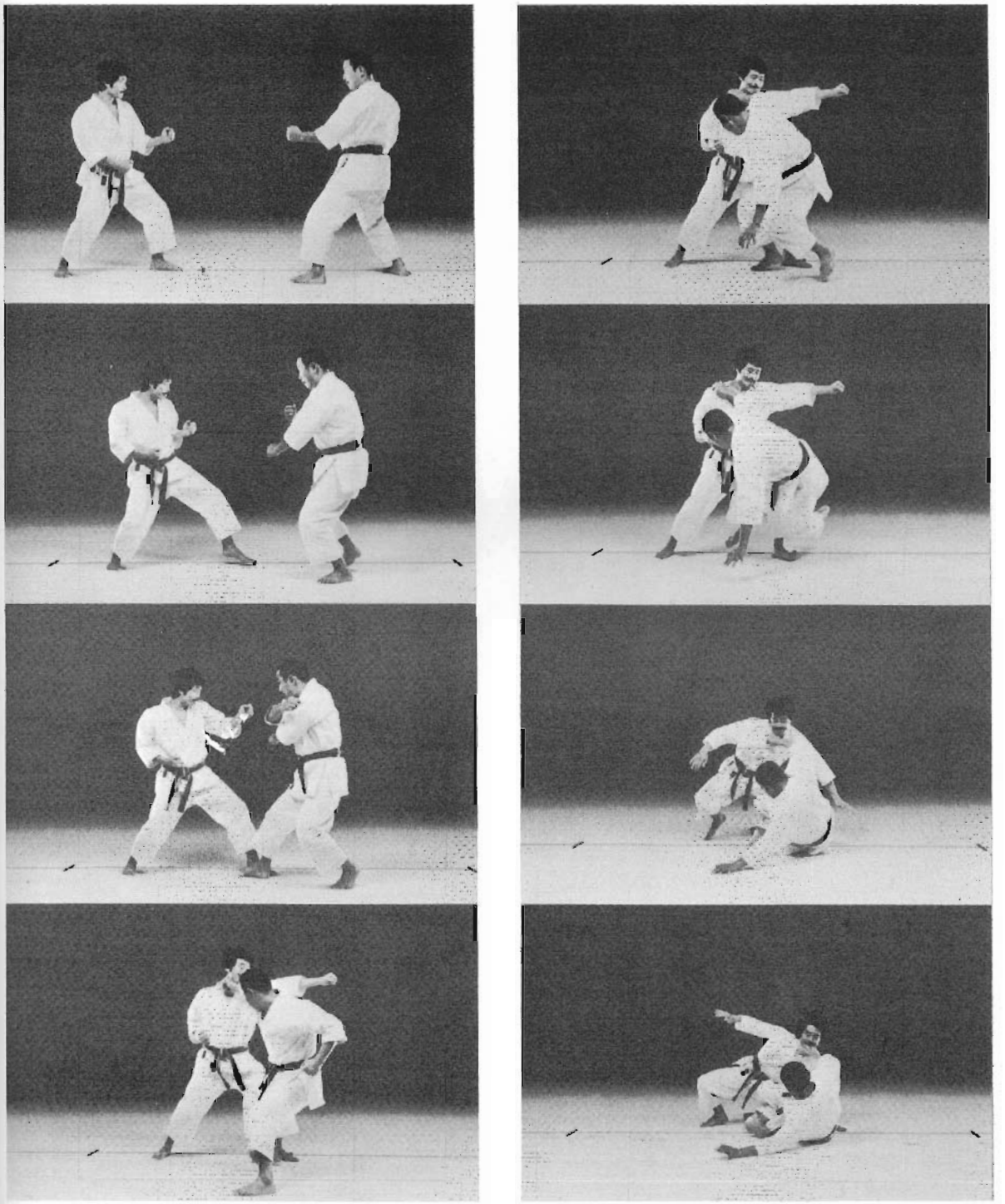


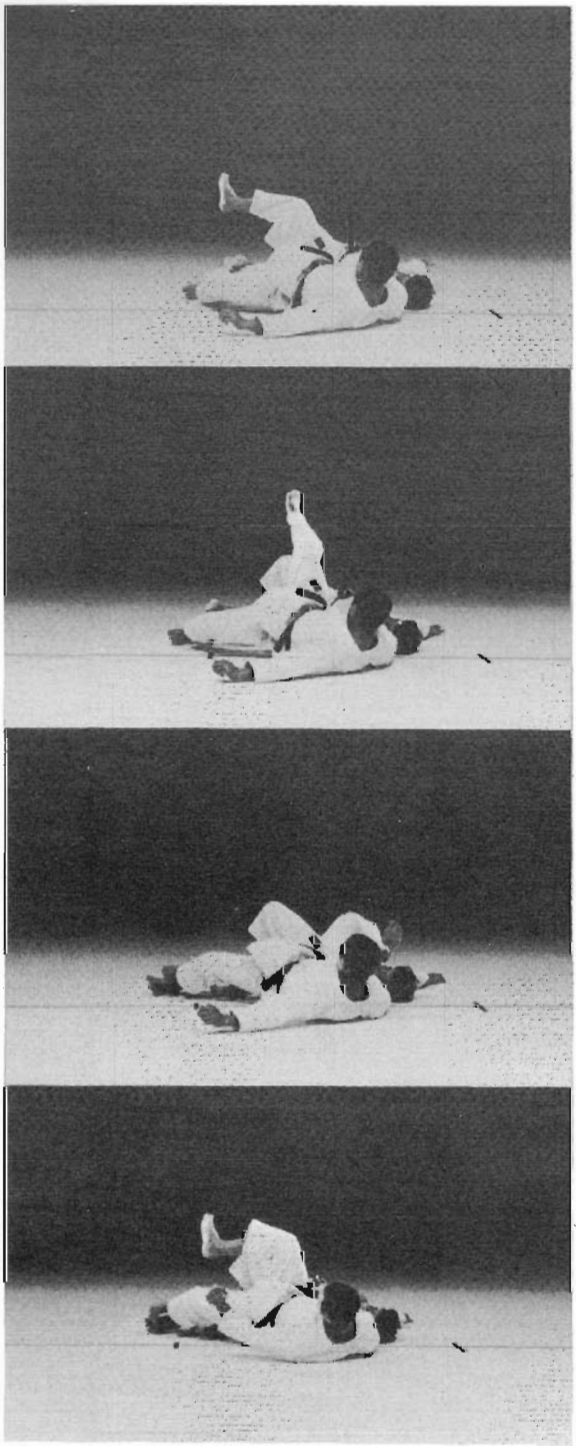
Against an Opponent from the Front

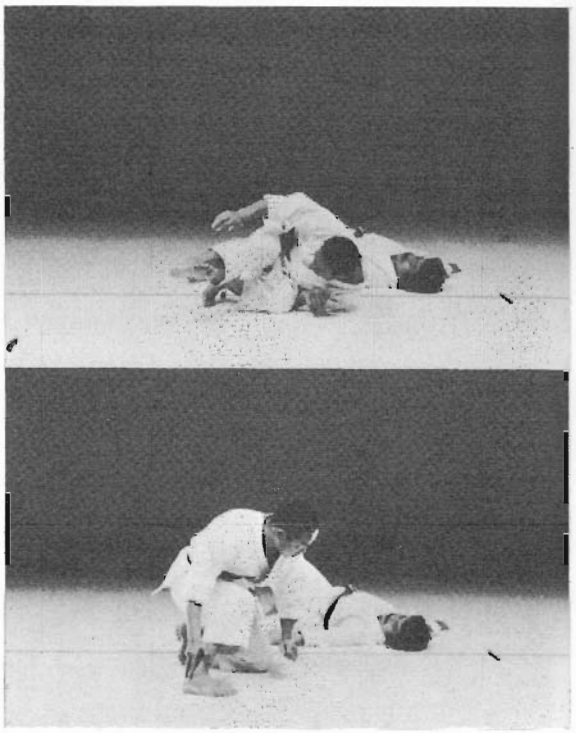




Attacking from the Inside of the Opponent

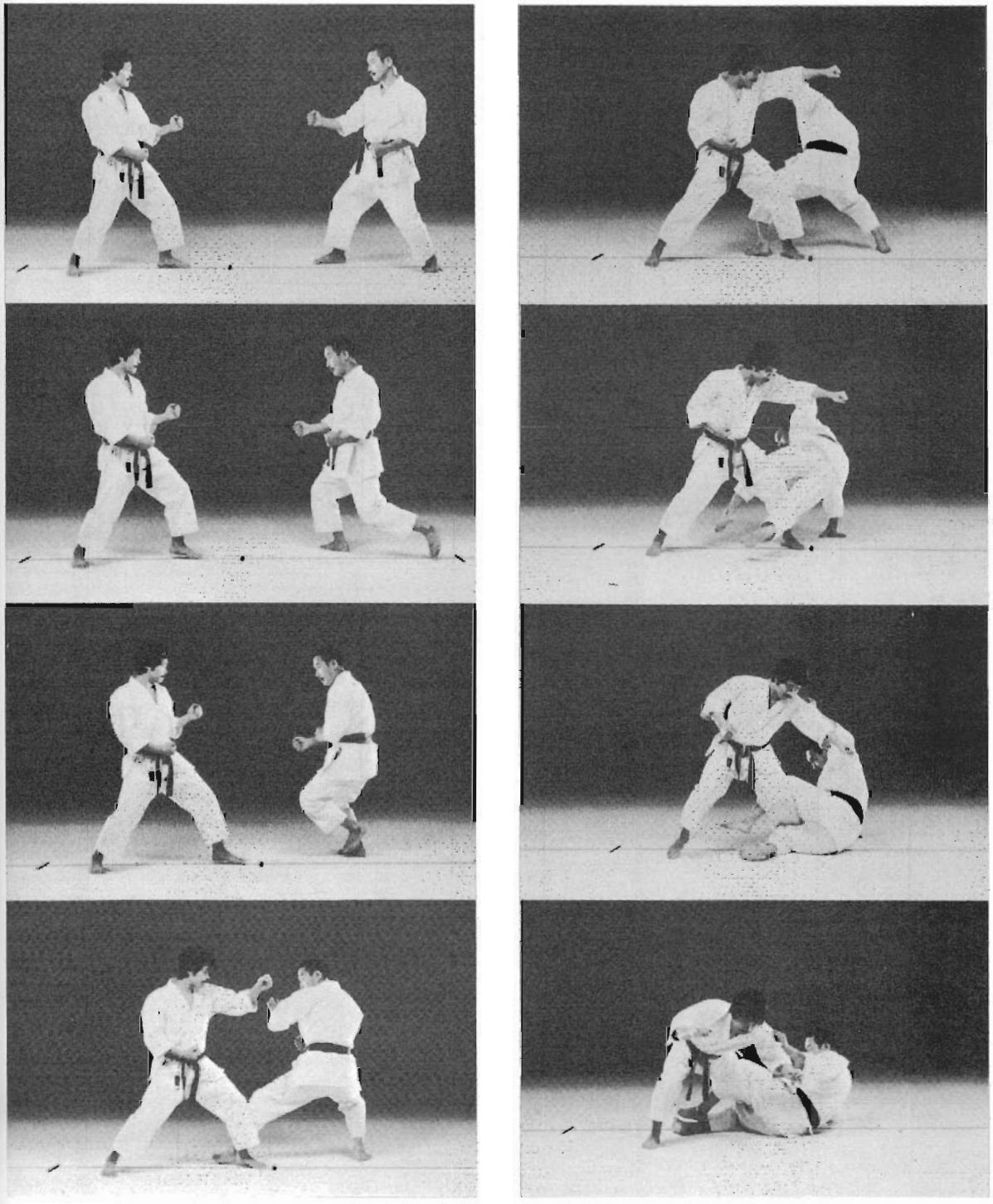


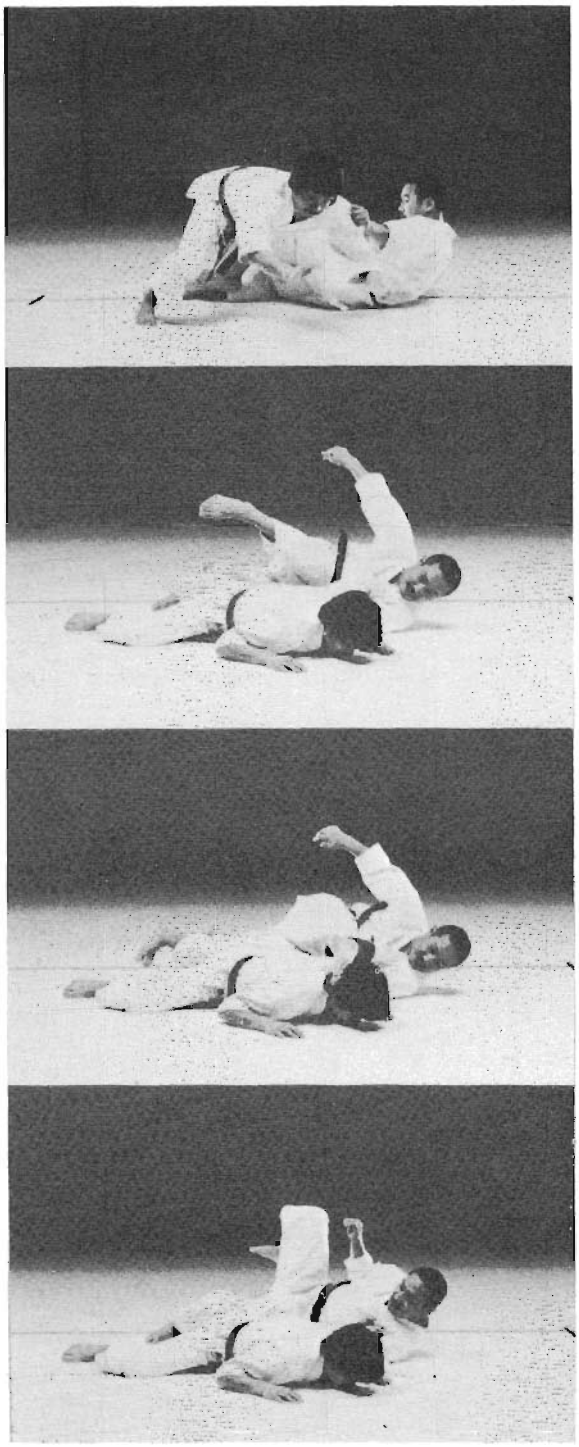


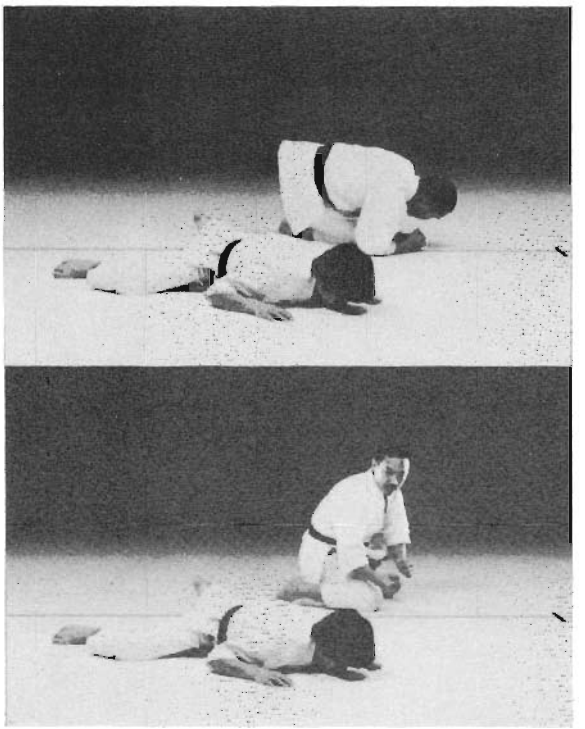


Drive your heel into the pit of your opponent's stomach when he falls on his back.

Attacking from the Outside of the Opponent





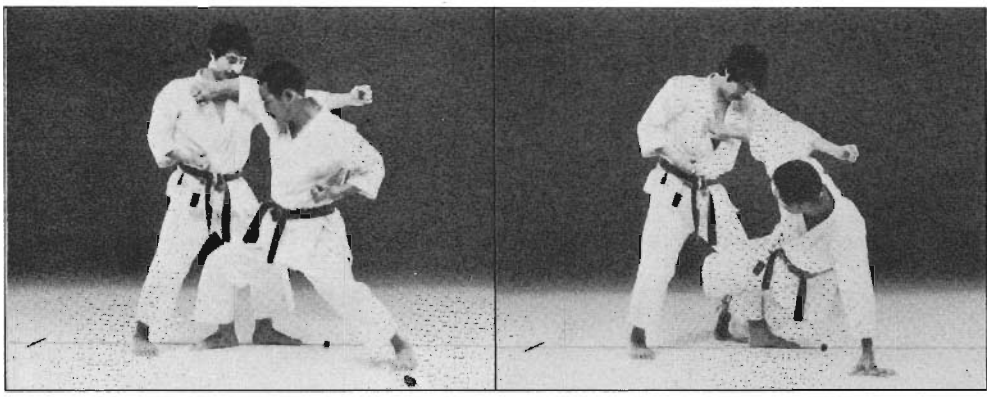


When an opponent falls on his belly, kick mawashi-geri to the back of his head. Here, as in all destroying techniques, the purpose is lost unless you execute the follow-up technique immediately after throwing. Here we use the energy of the opponent's fall to develop the mawashi-geri. (The grasping hand stays on the opponent until the technique is finished.)

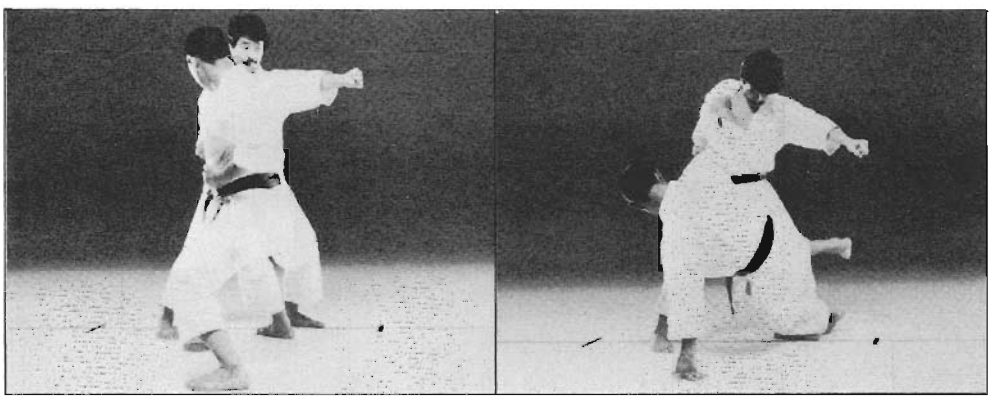
After finishing the technique, spring up and keep zanshin.

Comparison of Opponent's Positions and How They Determine the Direction in which to Execute Different Techniques

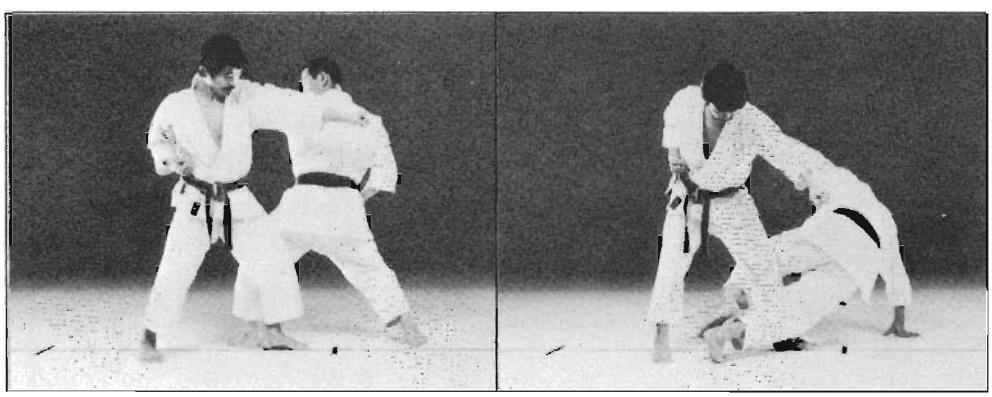
Frontal



Inside



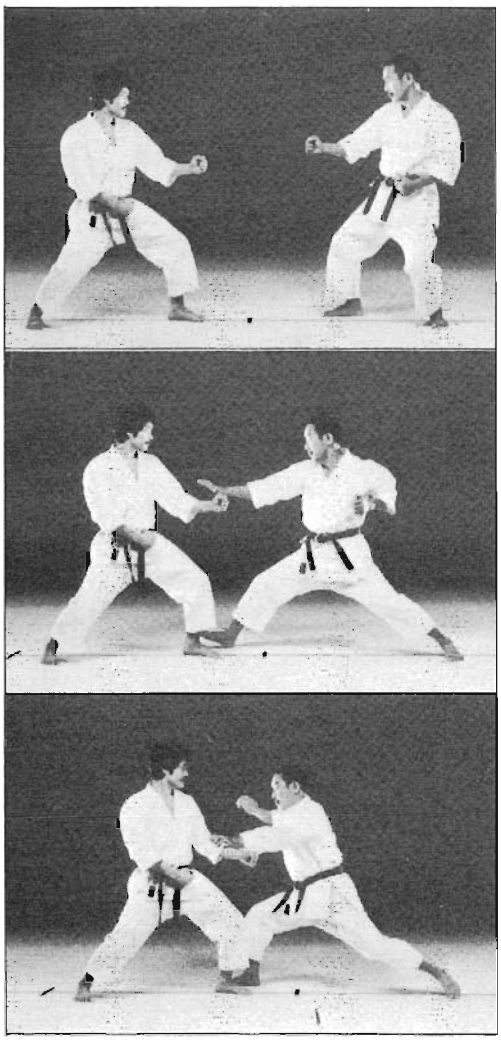
Outside

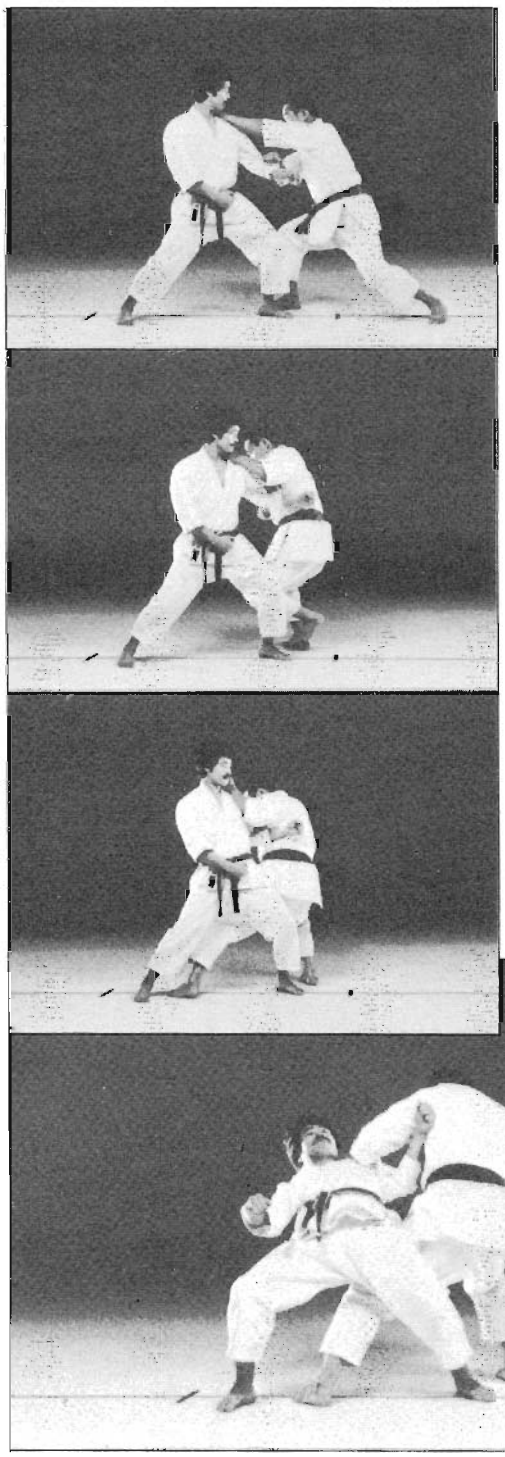


6. Throwing to the Outside of the Body

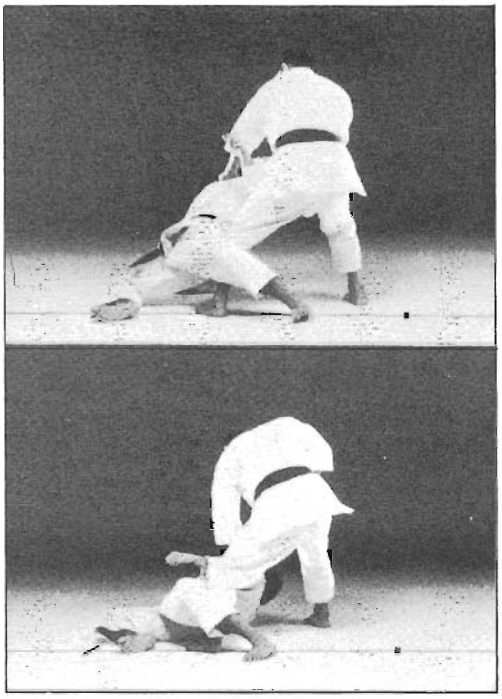
Even though punches and kicks are the basis of Karate-Dô, their speed is also effective in a throw, but the big difference between the throws in karate and those in jûdô is that in Karate-Dô the throw itself is not the final goal but serves to make the follow-up attack more effective. This means that the only time the opponent's uniform is grasped is when the throw occurs.

1) The technique begins from a far distance.
2) Push the opponent's front arm downward.



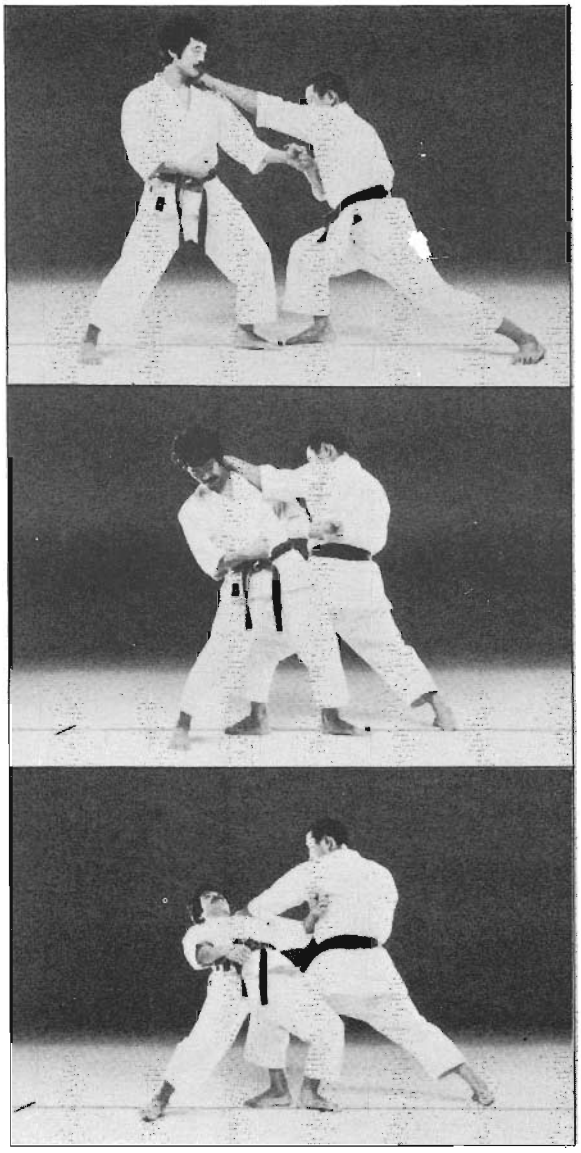


3) Punch your tsuki at the same time that you press the opponent's arm down with your front hand. Use the downward swing, and place your leg energetically to the outside of the opponent.
4) The hand that executed the tsuki stays extended and grasps the opponent's closest shoulder.



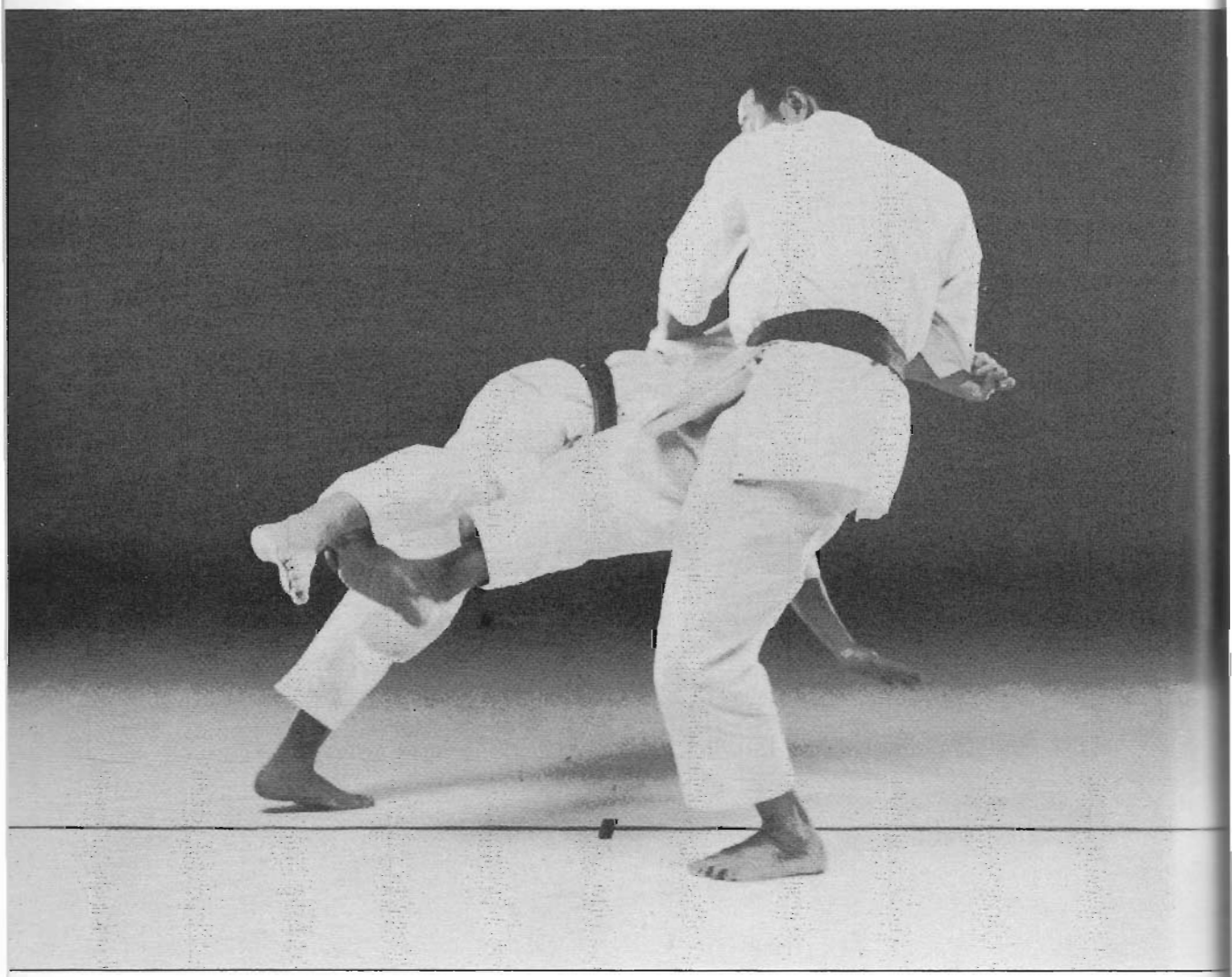
5) Take an energetic step forward, as if you want to crash into the opponent. Use this leg as the point of rotation for the throw.
6) It is important to let your hip bone thrust against the opponent.

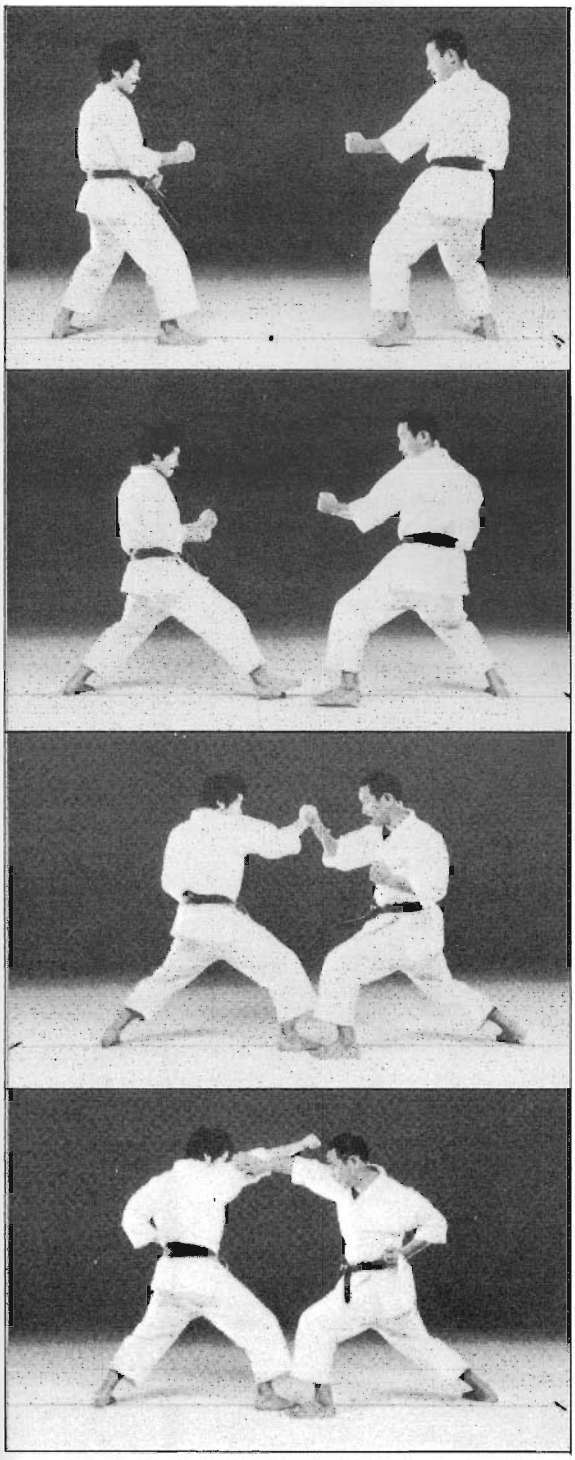
Analysis

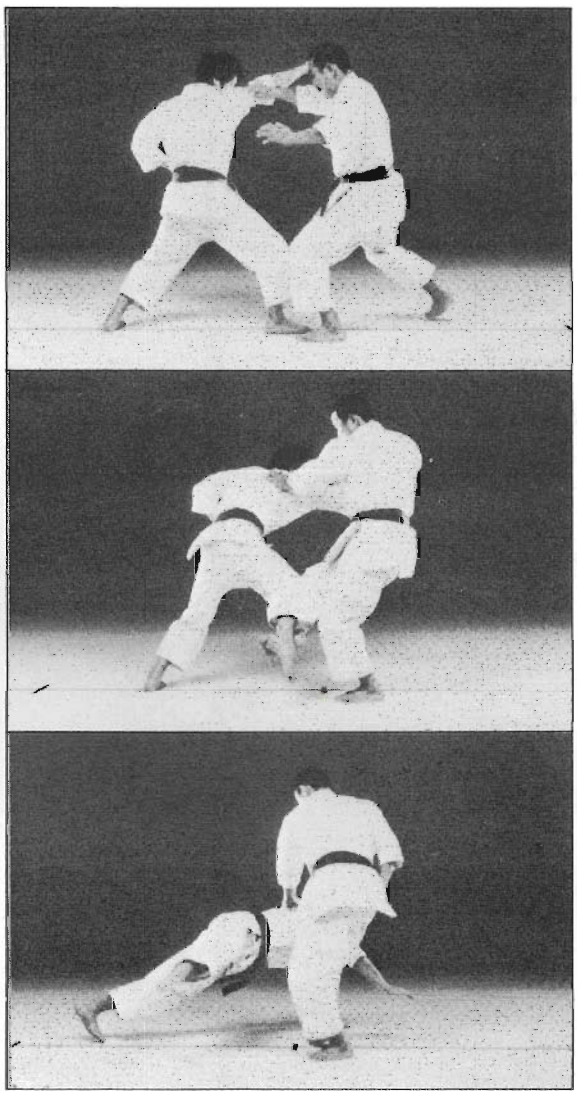


7. Pulling and Throwing

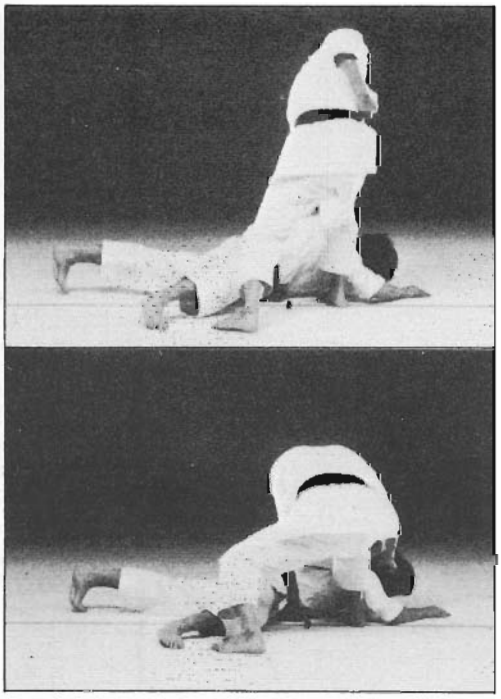
Throwing to the outside of the body is a technique where you thrust your hip against the opponent while flipping him over to the other side. The technique of pulling and throwing is just the opposite of this. To pull the grasped opponent, yank him towards you as you sweep his leg. Use the energy of his forward movement when you sweep.



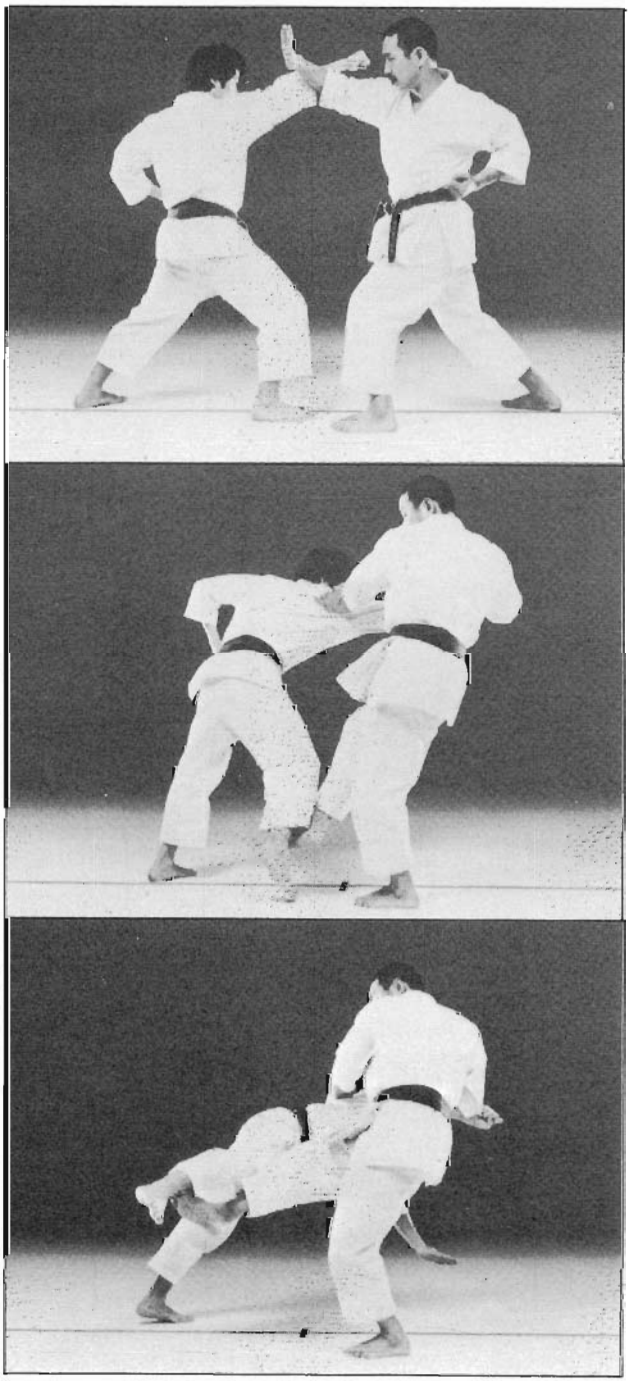




Using the energy of the forward movement



Analysis



第六章

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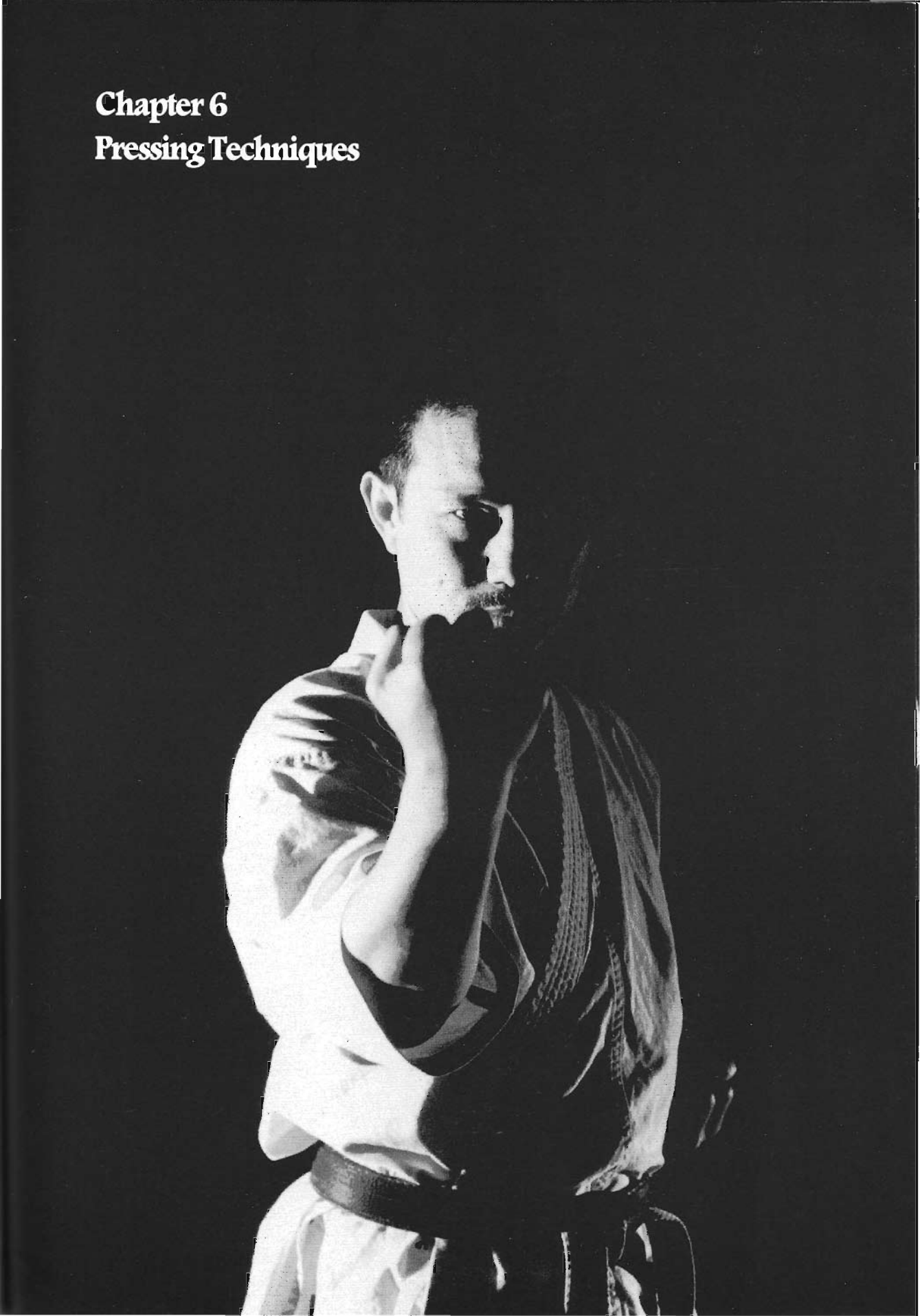


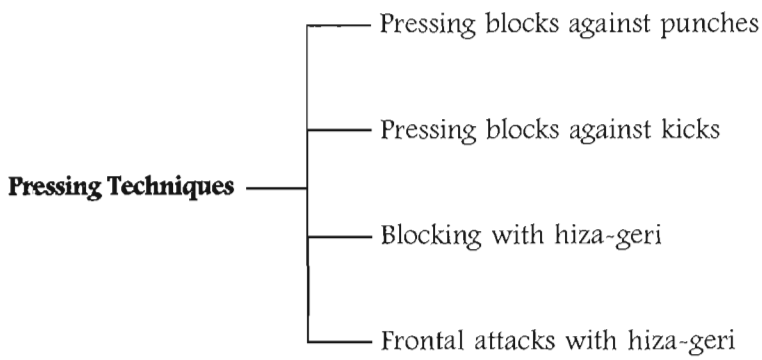
Dai Roku Shô

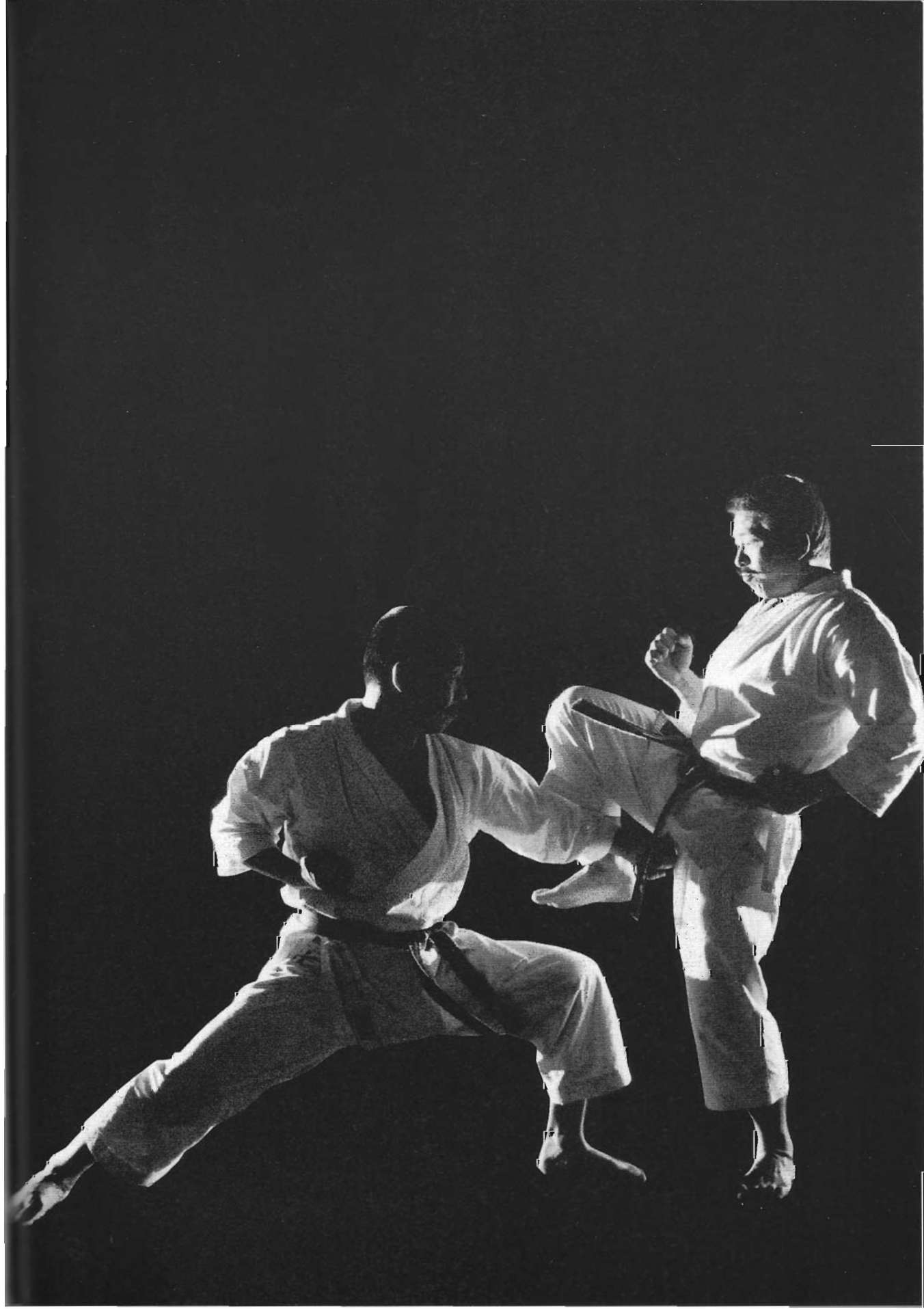
Osae-Waza

Calligraphy by Masahiko Tanaka

Chapter 6
Pressing Techniques

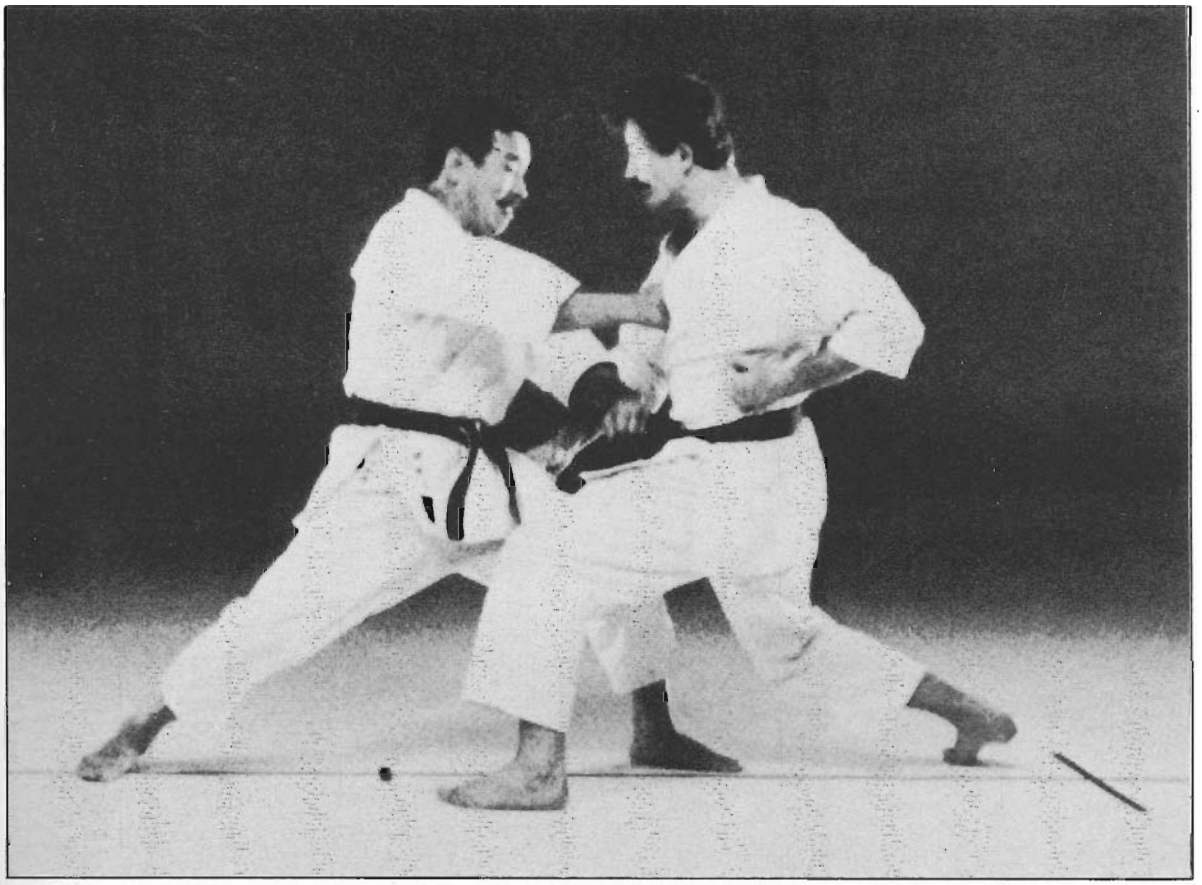



Pressing Techniques
Pressing blocks against punches
Pressing blocks against kicks
Blocking with hiza-geri
Frontal attacks with hiza-geri



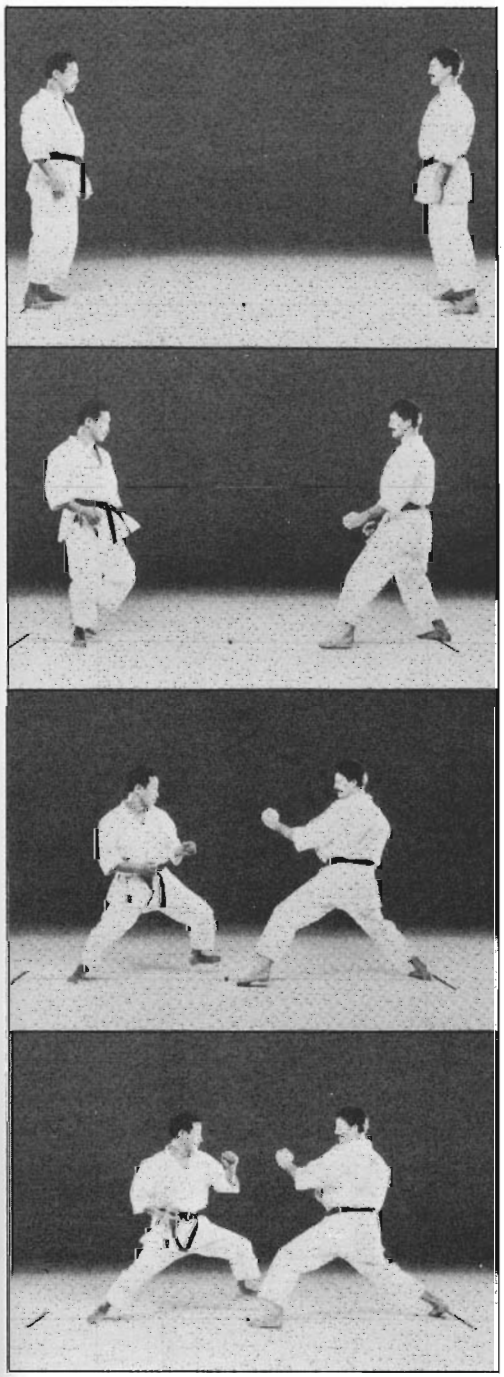
1. Pressing Blocks Against Punches

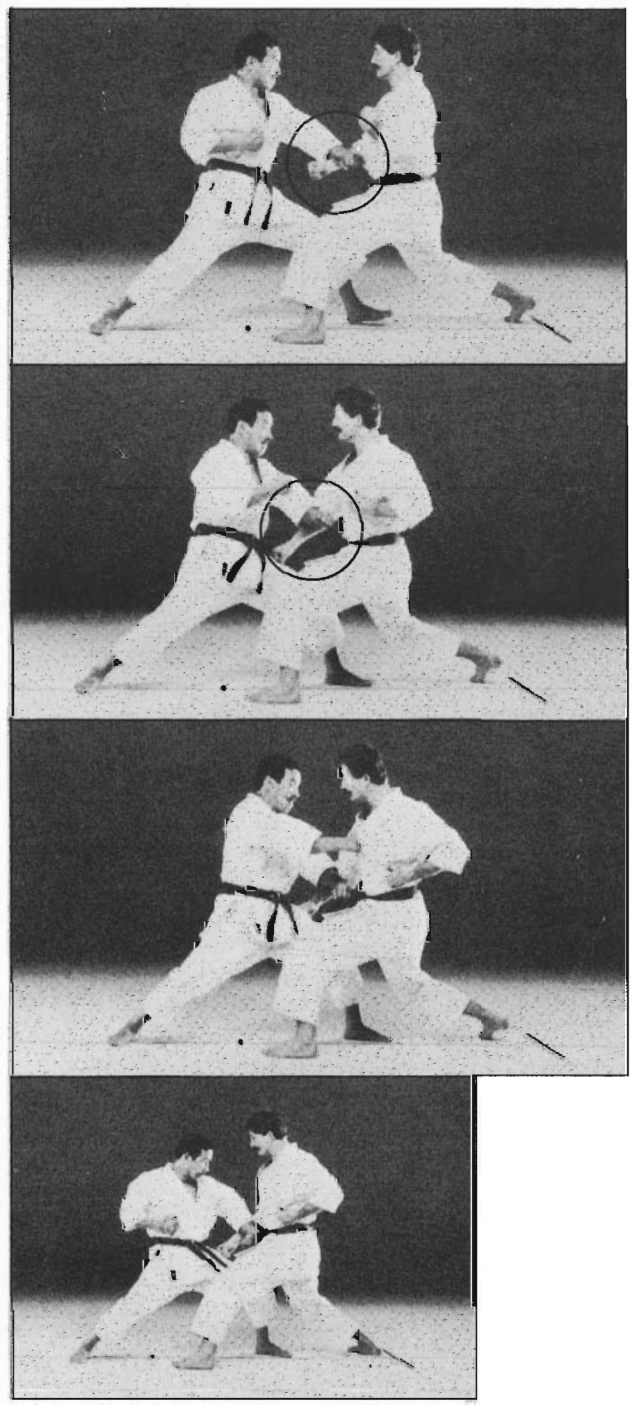
Pressing techniques are used when the opponent is close to completing his technique. This is just before he can develop his full power. Push in a moment ahead of your opponent and stop his movement before he can reach the target. Punches and kicks have their biggest shock effect at the end of their execution, so a pressing block is most effectively delivered just before they reach that stage. You have to pull off the technique just before the punch or kick is completely extended. Get your eyes accustomed to quickly assessing which technique your opponent is going to execute when the movement starts. (Read the preface also.)



1) It is important to predict which hand the opponent will use to deliver his punch.
2) Keep your hip low and create tension in your back leg.
3) When you push forward you must never move the back leg first, as this will let your opponent know that you plan to come forward. Never let your preparation warn the opponent of your attack. It is important to use the tension from your back leg and jump forward in a single leap. Let your power explode from zero to 100. When you jump forward, try to feel the same tension in your back leg as in kizami-zuki.
4) As well as stretching the back leg, use the stamping of the front leg when you reach your kamae.
5) Suppress the attack in its entirety and do not aim for only the wrist or the arm.
6) During the application, strike diagonally downward with your front arm which you are turning-in. The elbow is the center. Use your arm from the wrist to the elbow.
7) Every technique has a weak point depending on the angle and the distance. That is what you have to aim for in your opponent. For example, kizami-zuki is weak in the upward direction, so it is this direction you have to press against.
8) Against tsuki you have to press from the side.
9) Execute a tsuki at the same time as your pressing block. Here it is important to push with both hands.

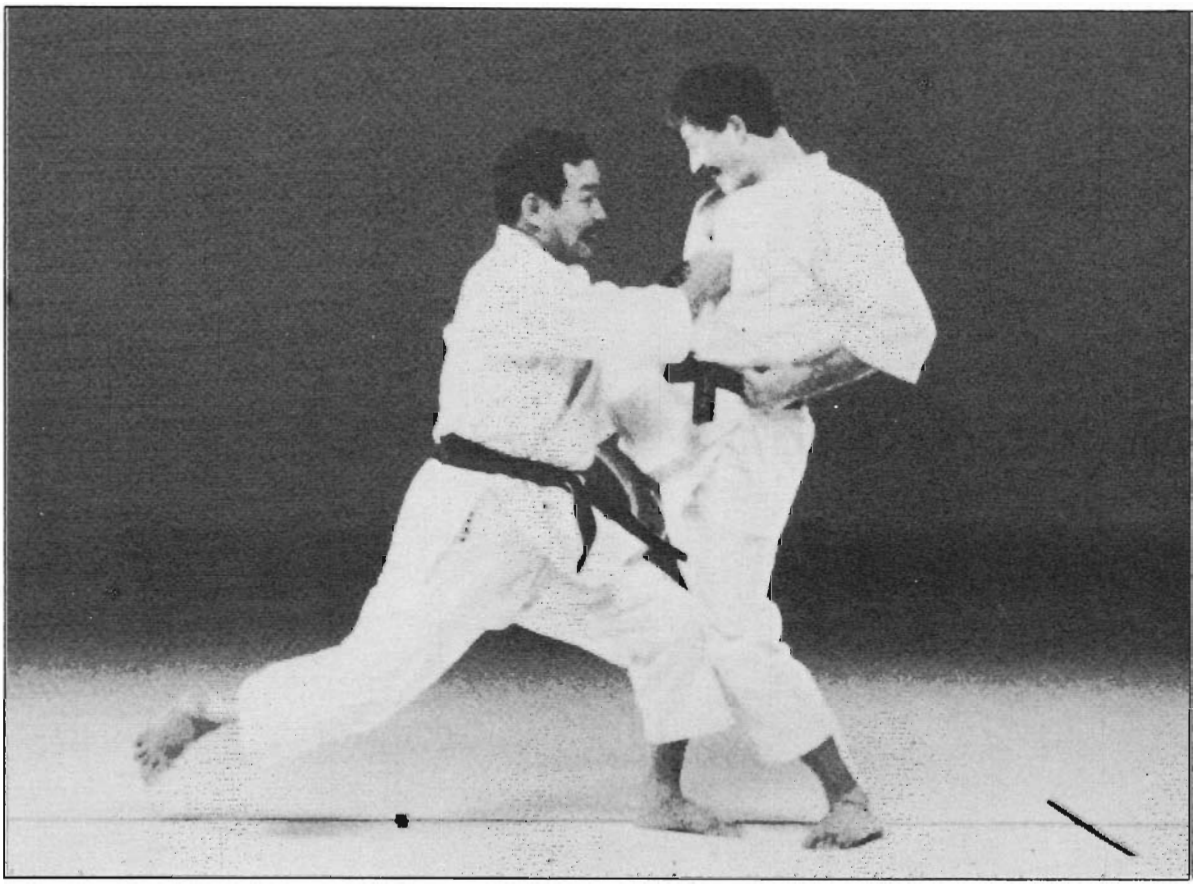
Your choice of timing and the spot to press against will be different depending on whether you press against a body or a weapon. In either case the most important thing is the ki at the moment you jump forward. If you only do the pressing block halfheartedly you may be faced with a counterattack. You must have the feeling of wanting to press up against the opponent's body and not only against his arm or leg. Summon up enough ki to stop the opponent in his tracks.



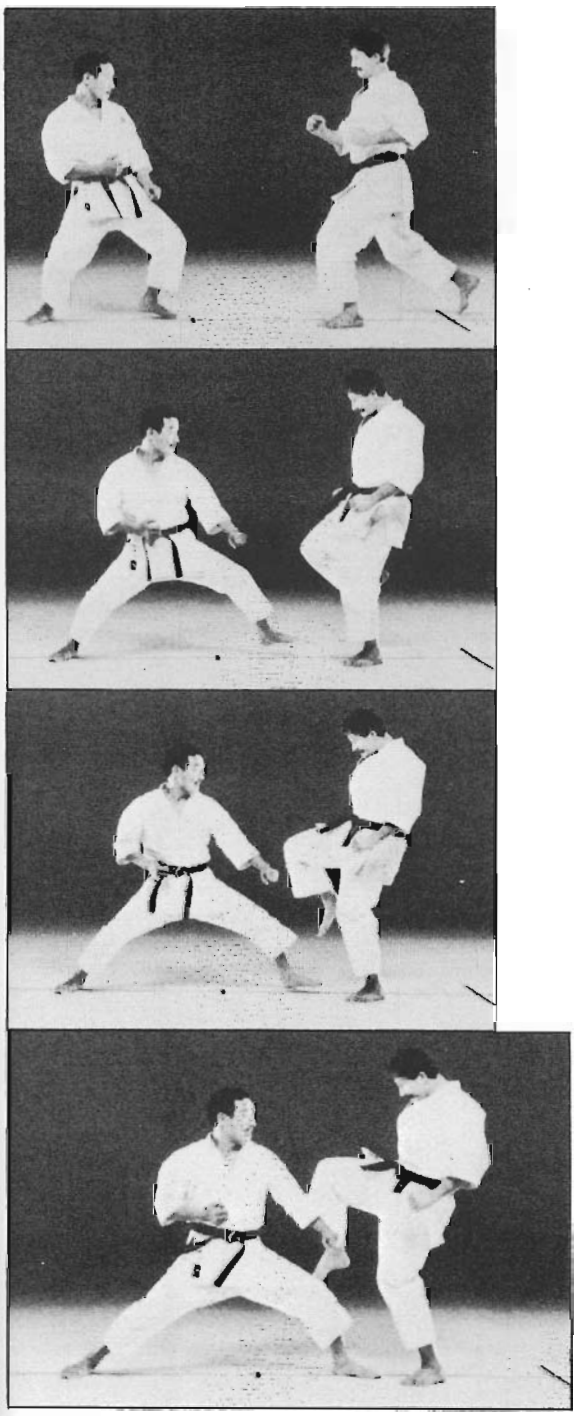


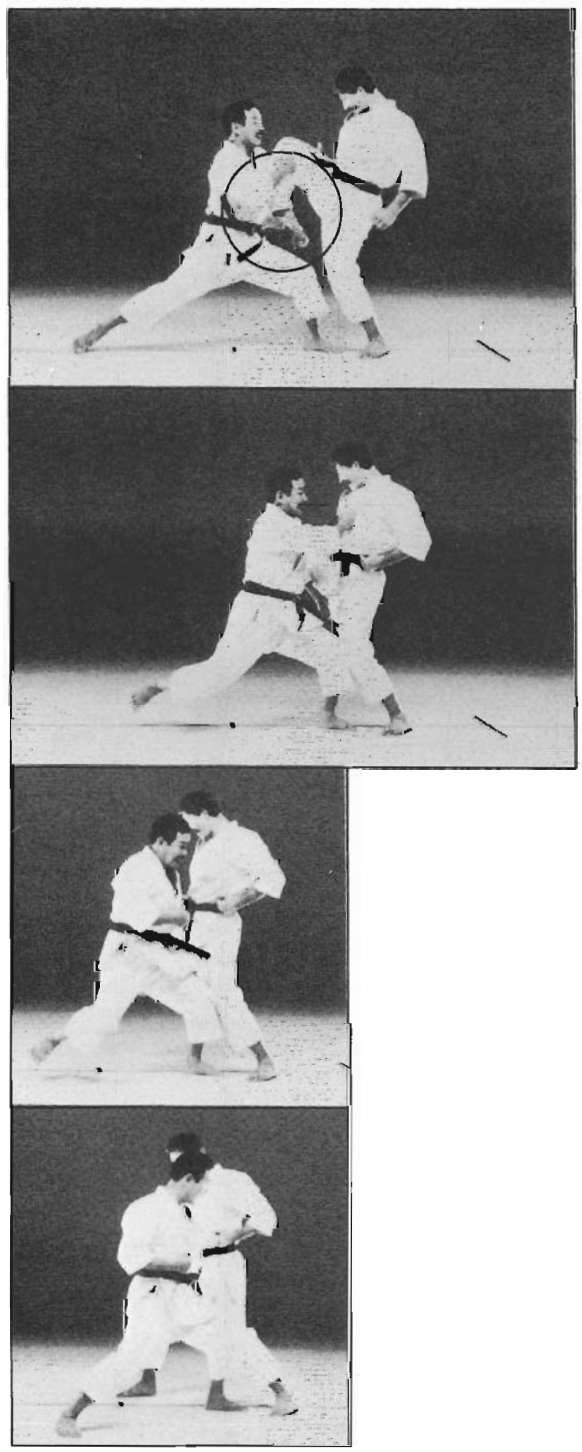
2. Pressing Block Against Kicks

1) Keep the front hand low to lead the opponent into kicking against the midsection of the body.
2) During the press, the wrist is tense and the fist firmly closed.
3) The flanks of the body are tense.
4) The target is the opponent's testicles. Do not penetrate with the feeling of wanting to block the kick but push forward as if you want to hit the genitals.
5) Ensure that the pressing arm is not at a right angle to the opponent's shin and strike as if you want to thrust diagonally downwards against it.



6) Penetrate as if you want to press against the genitals and halt the movement first. If you approach the opponent in this way he cannot execute a kick.

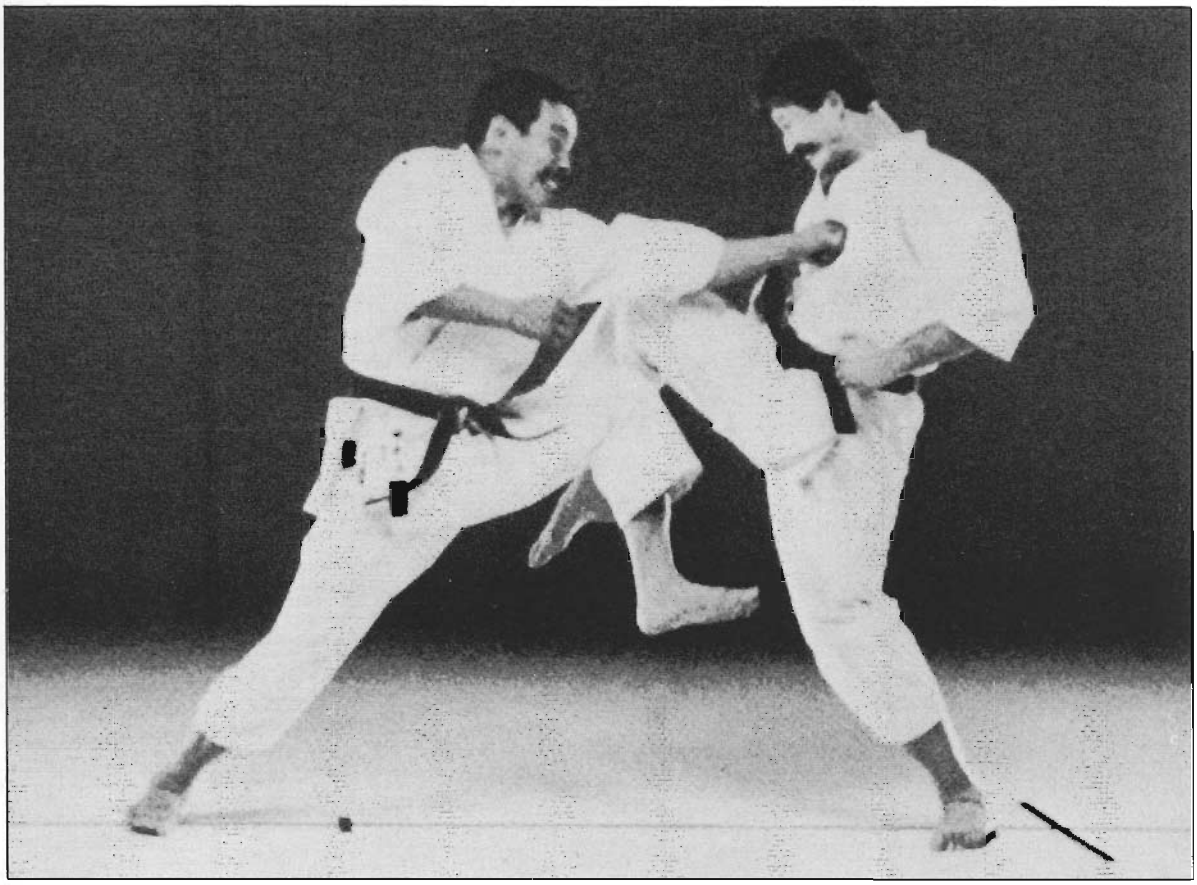




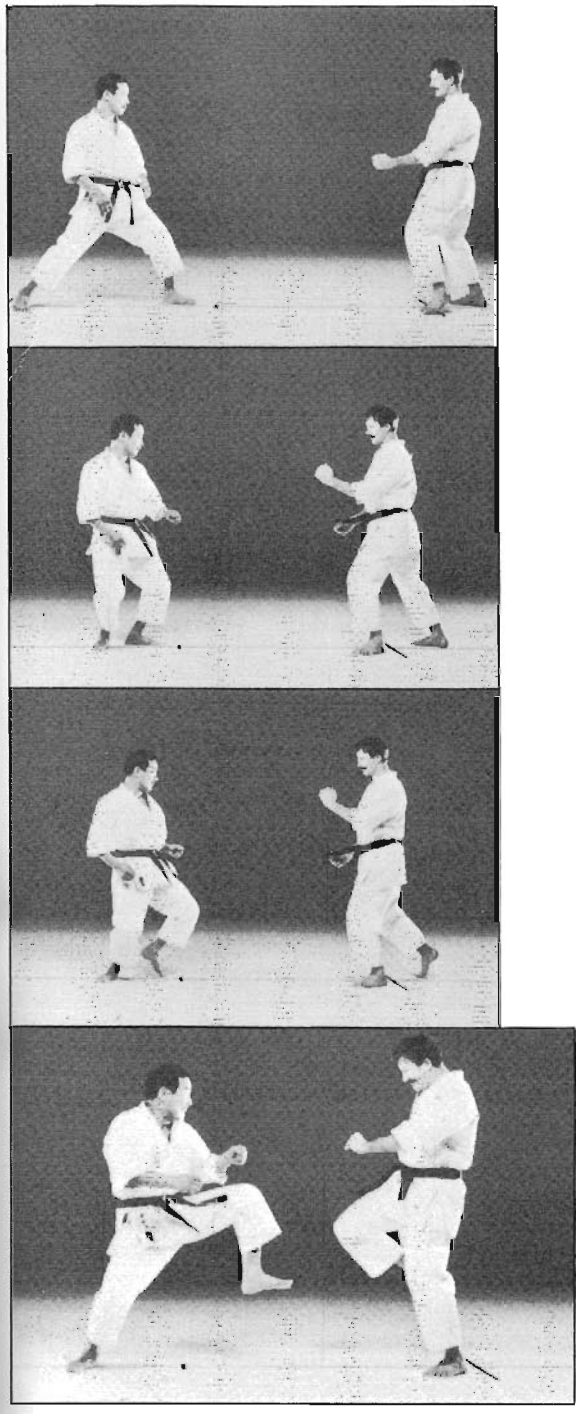
3. Blocking with Hiza-Geri

For the different features and important points of hiza-geri, read the paragraphs Training Mae-Geri and Training Hiza-Geri on pages 42 and 43. Here, I want to concentrate only on the blocking of kicks.

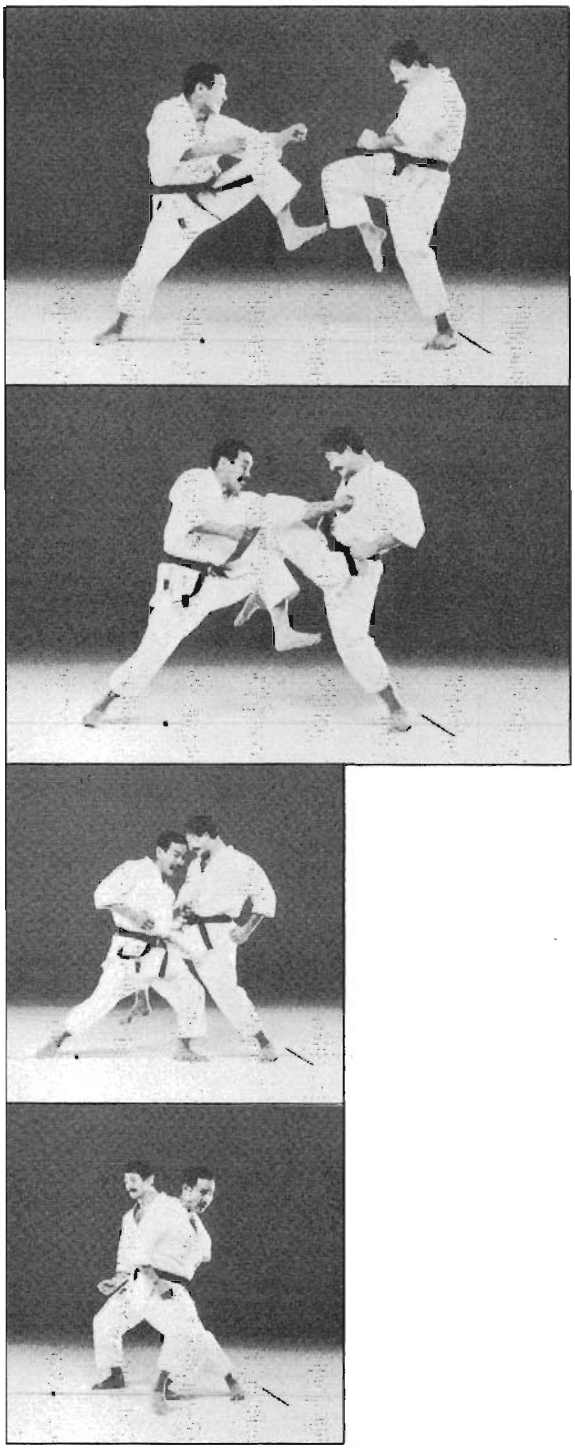
1) When you penetrate with the posture of hiza-geri, a short distance should be kept between the elbow, front hand and knee.
2) By doing this, you are prepared, whether the opponent attacks with a kick or a punch. This posture is very effective against kicks.

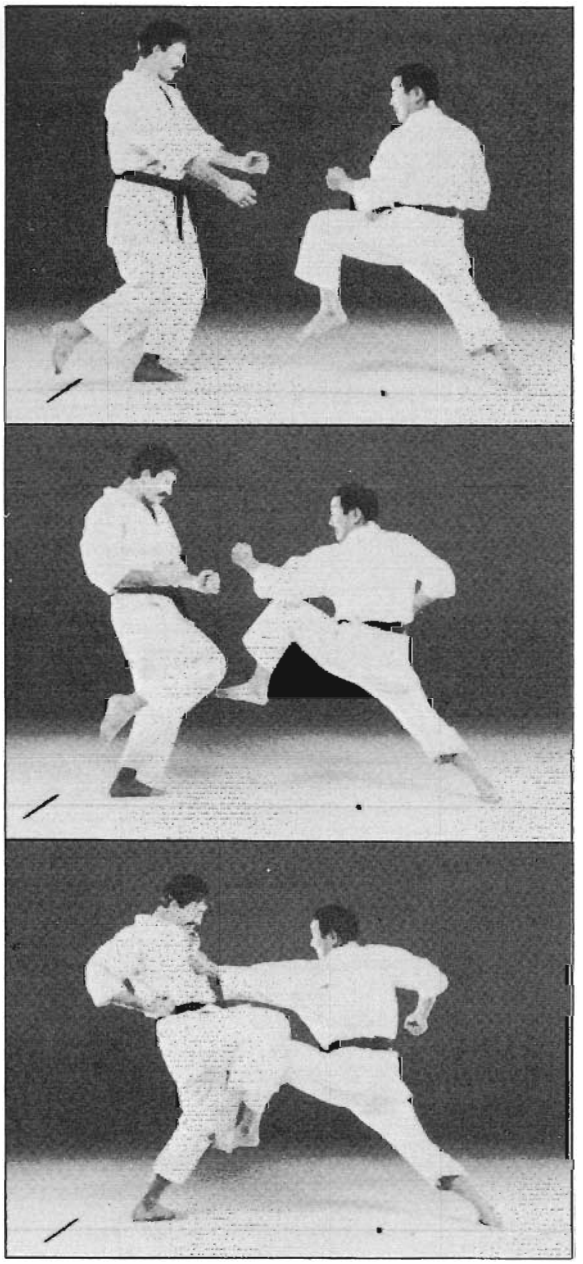


3) The target is the inside of the shin.
4) Push down the opponent's shin by thrusting in with your own shin. The knees should not crash against each other. Go in with the feeling of wanting to hit with your knee and then change the swing.



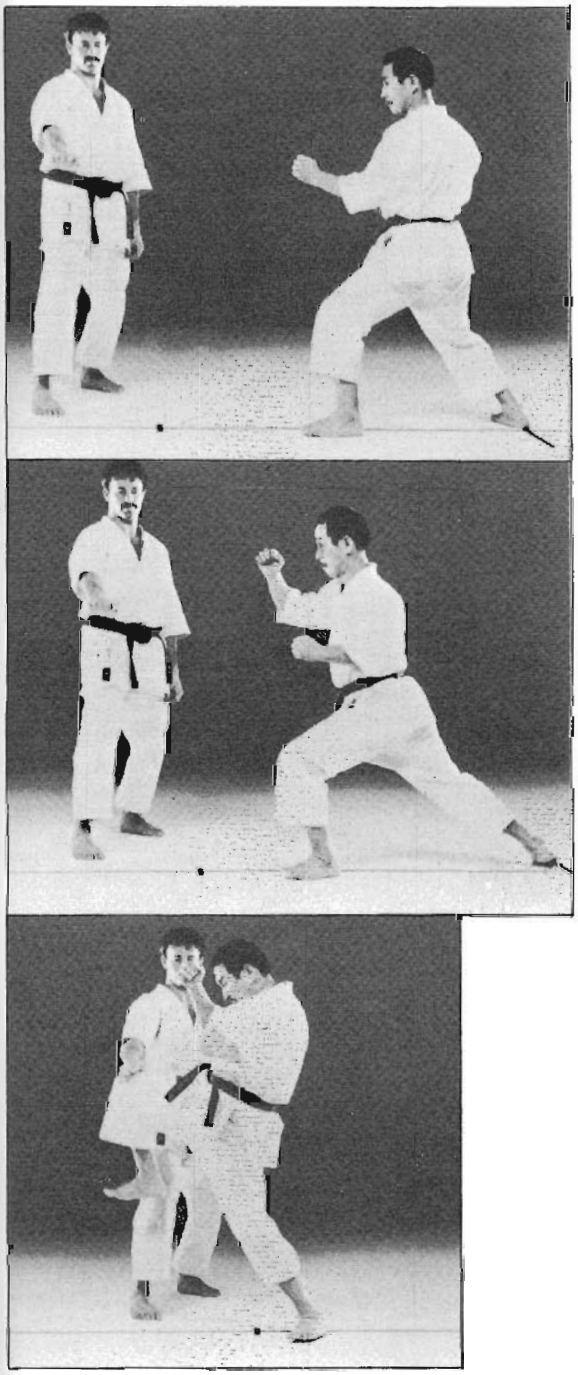
5) It is important that you do not hold back but hurl yourself into the opponent from the front.
6) Important points are the tension in the back leg and the pulling up of the knee.
7) It is good to penetrate as if you want to push in with your knee.





Please pay particular attention to the tension in the back leg, the height of the hip, the position of the front hand, the direction of sight as well as the angle and direction when the leg is pulled in.

Training Form of Hiza-Geri



Even though this is explained in detail in chapter one, I want to repeat the most important points again. Keep in mind the following questions:

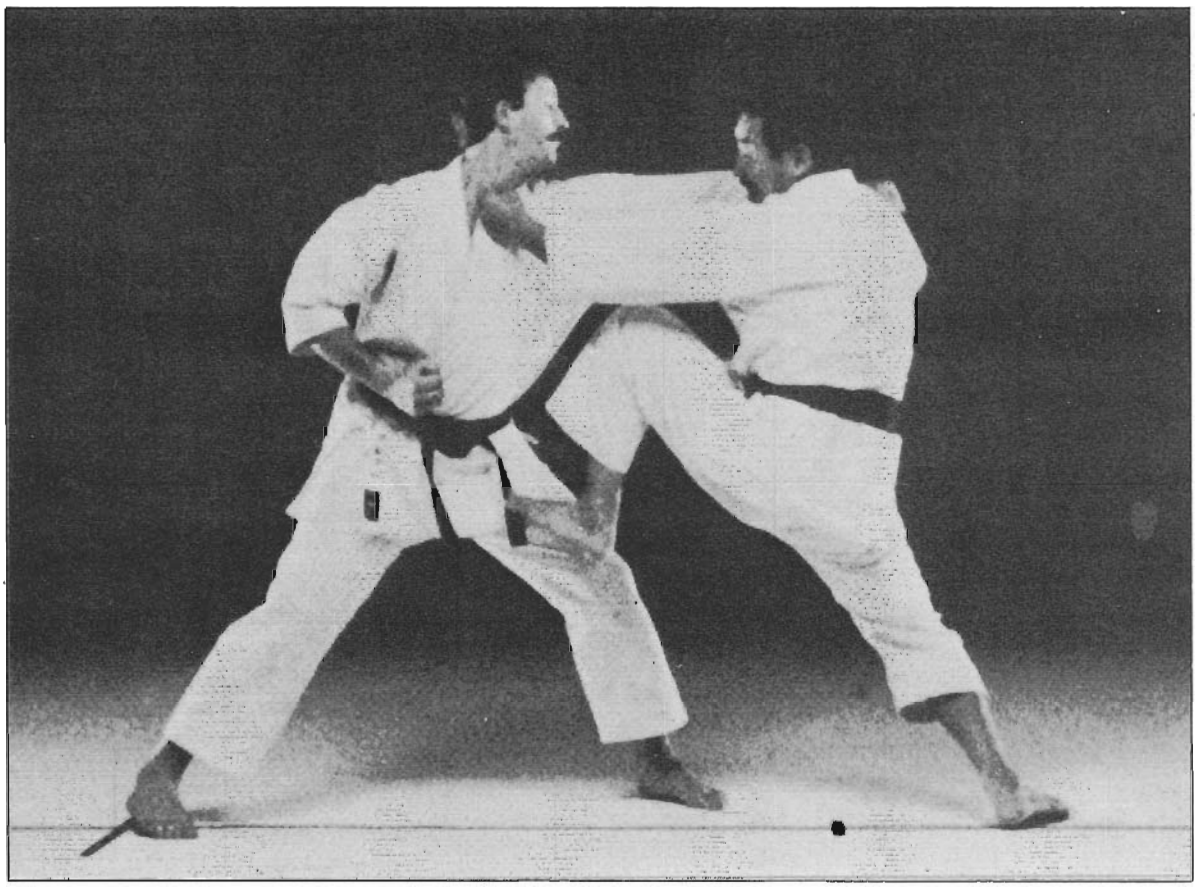
1) Is the knee pulled up diagonally rather than straight up?
2) Is the back leg, serving as the supporting leg, stretched forward far enough?
3) Does the heel stay on the ground?
4) Is the upper body prevented from leaning backwards?
5) Is the hip pushed forward enough and kept at a fixed height?
6) Is the body held not too widely open?
7) Do you avoid unnecessary movements?
8) Is the ankle of the kicking leg well fixed?
9) Do you reach the target precisely?

Always practice these points conscientiously!

4. Frontal Attack with Hiza-Geri

1) The important points for this have already been mentioned, but since timing and distance differ in cases of pressing blocks against kicks and hiza-geri as an attack, this has to be thoroughly practiced with a partner until you understand it intuitively.

2) Here you punch with the front hand. When you execute this technique as an attack with the body, you have to keep the elbows in and push forward. Then the body penetrates like a solid bullet.
3) The target is the opponent's hip area.

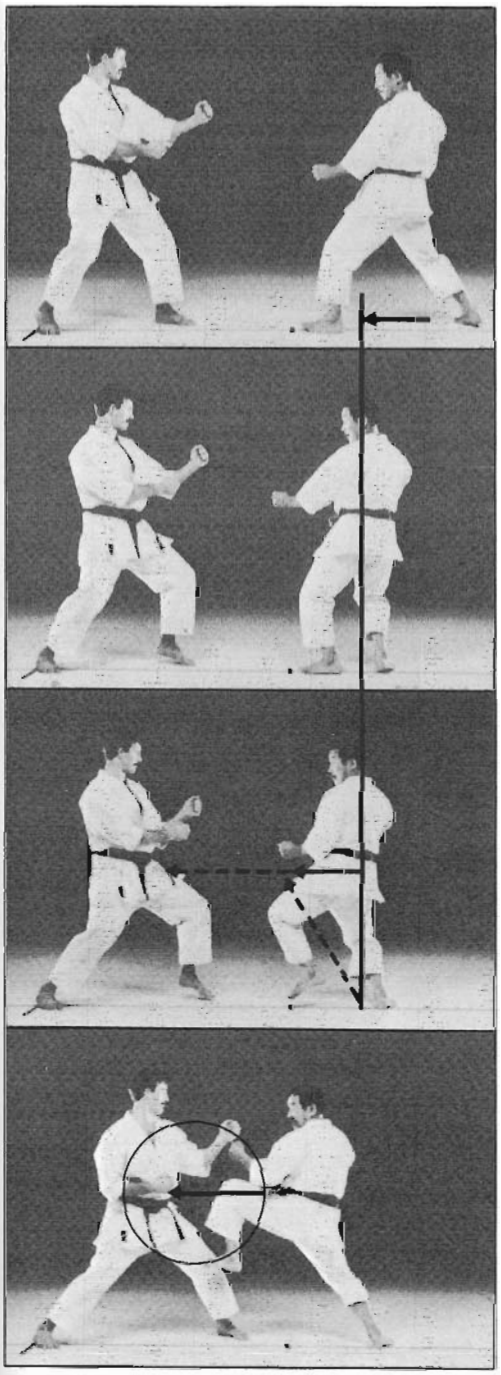


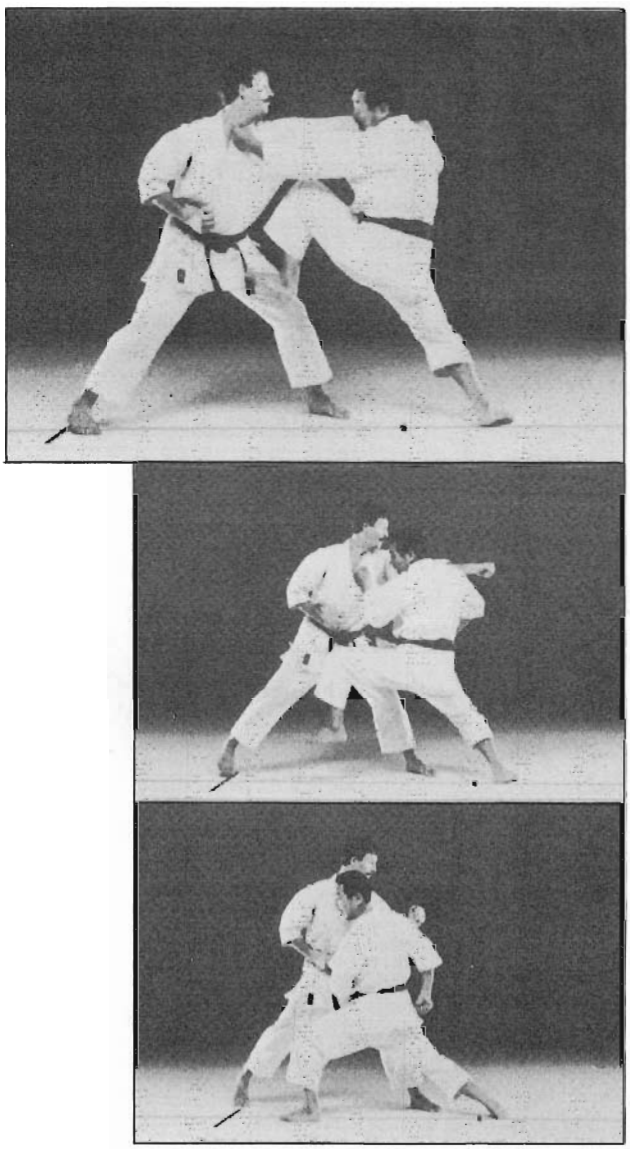
Here you have to keep in mind the step movement, because you execute kizami-hiza-geri with the front leg. By drawing in the back leg you shorten the distance to the opponent without changing the position of the front leg. Because the opponent did not move, the distance did not change from his point of view and the distance between the front legs remains the same. By drawing in the back leg, which now becomes the pivot leg, the real distance shortens by the length of two feet. In this way you create a one-sided advantageous distance. This is an example of how to control the distance with the back leg.

In a fight there are different methods and tricks. You should learn them and practice them by yourself. The lines on the photographs in this book will help you to understand the movements and the real distances involved.

All techniques in Karate-Dô were developed to control an opponent. Kihon for the sake of kihon or technique for the sake of technique makes no sense. Never forget that every tsuki you punch and every keri you kick is aimed against a potential opponent. I believe that if you keep this point in mind and study this book repeatedly with such an attitude in mind, you can discover a lot.

4) It is important to penetrate as if you want to use your hip to destroy the opponent's hip.
5) The front hand must never drop down. From this posture you can punch tsuki as an attack as well as restrain the opponent or change into a block.





第七章

岩鶴



Dai Nana Shô

Gankaku

Calligraphy by Masahiko Tanaka

Chapter 7
Kata: Gankaku

The main characteristic of this kata is its one-legged stance. In this position the karateka looks similar to a crane on a rock, watching its opponent and ready to pounce. In this posture a crane looks magnificent. That is the reason why this kata is called Gankaku, meaning "crane on a rock."

Gankaku consists of forty-two movements and takes about one minute to perform (according to Gichin Funakoshi's supplements in "Karate-Dô Kyôhan").

The correct meaning of the kata will be explained here. The author uses the basics of the kata to interpret what the techniques mean and their practical application in kumite. Please do not study this chapter until you feel have fully understood the different meanings of the bunkai of the kata.

You should never impose your own interpretations on the kata.

Shizentai

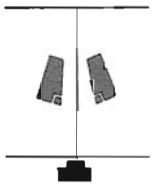
Movement 1



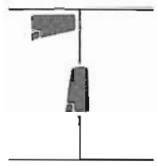




Diagram of the foot movements
The foot movements here are drawn in the center. Keep in mind that the real enbusen is slightly different.

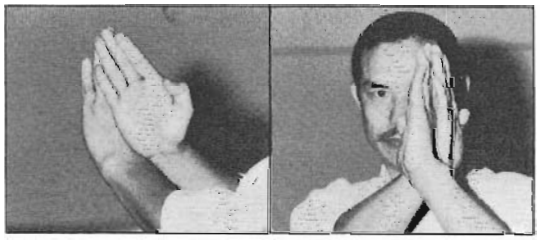


Front

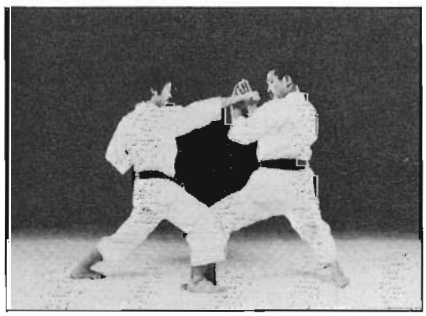


Kôkutsu-dachi right, jôdan sokumen-awase-uke. Finish your hand-and-foot-movements at the same time.

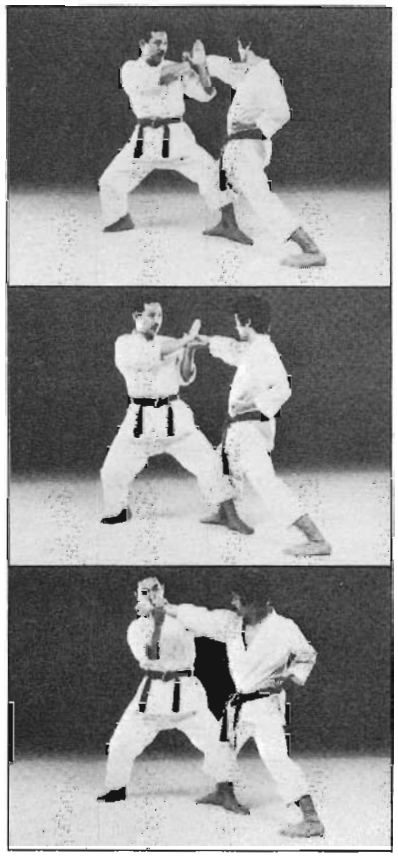
Important Points of Gankaku:



Position of the hand during movement 1: middle fingers touch each other back-to-back

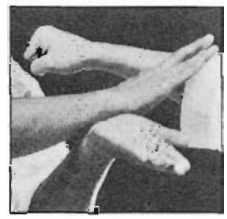


Meaning of movement 1



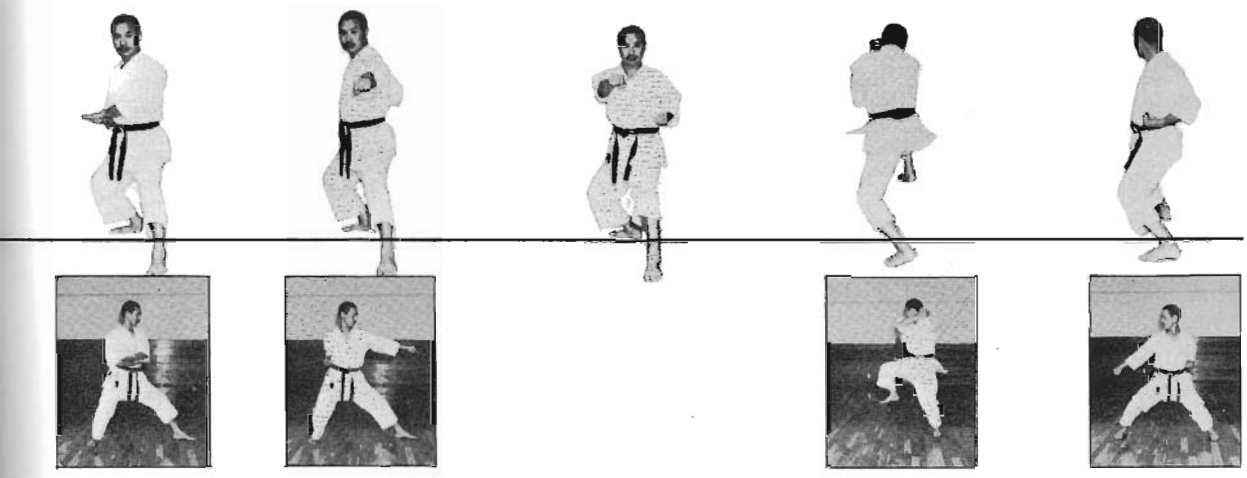
Turn with the palm of the hand as the axis and grasp.

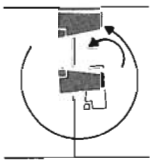






Movement 2 | Movement 3 | Movement 4 | To Movement 5 | Movement 5





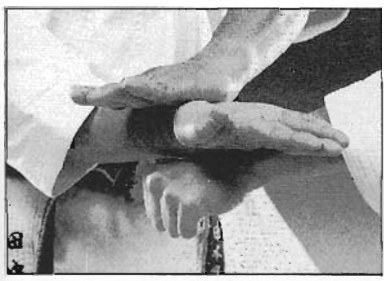
Same stance, both hands perform chûdan osae-uke.

Same stance, chûdan choku-zuki left, right fist back to the right hip.

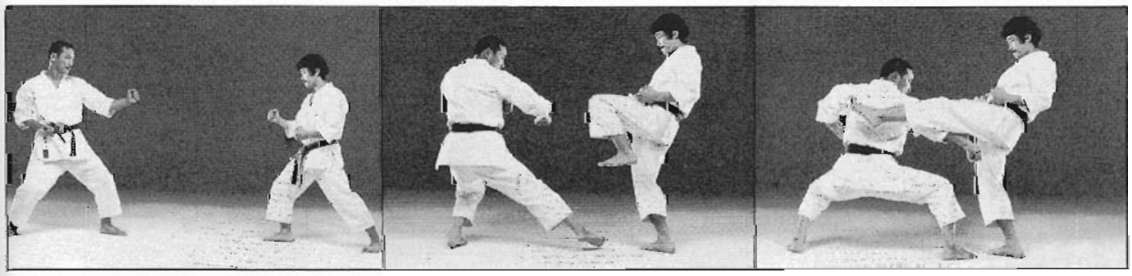
Same stance, chûdan choku-zuki right, left fist back to the left hip. The movements 2 and 3 are equivalent to the movements 10 and 11 Heian Godan.

Left leg as the axis and turning to the left. Take care that the height of the hip does not change.

Returning the right leg to the original position, kiba-dachi, gedan-barai right side, left fist to the left hip. Finish hand and foot movements simultaneously.



Position of the hands in movement 2

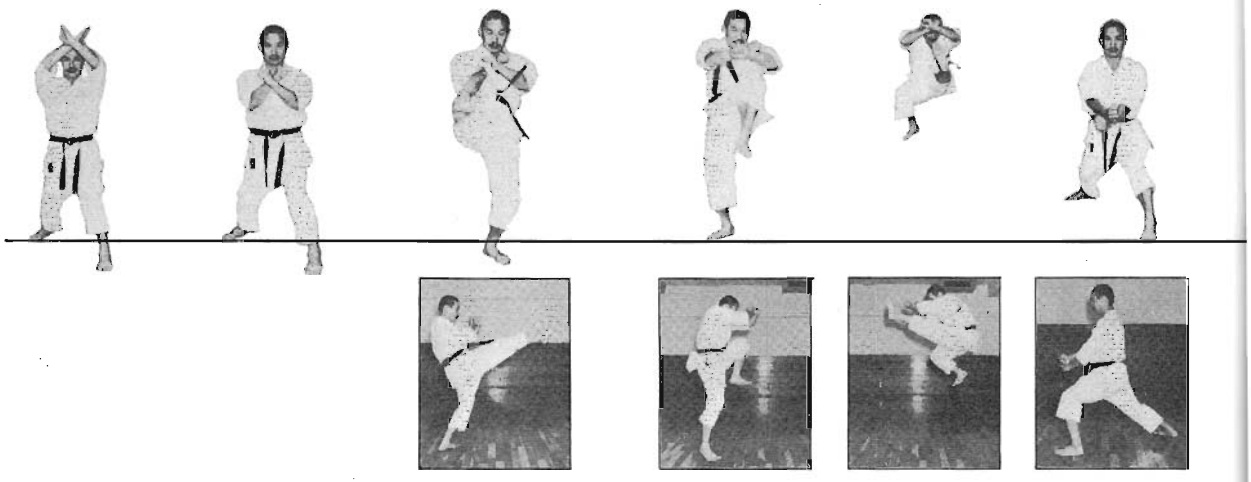


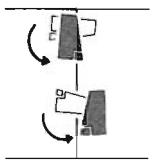
Meaning of movement 5



Application of movement 5

Movement 6 Movement 7 Movement 8

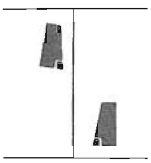




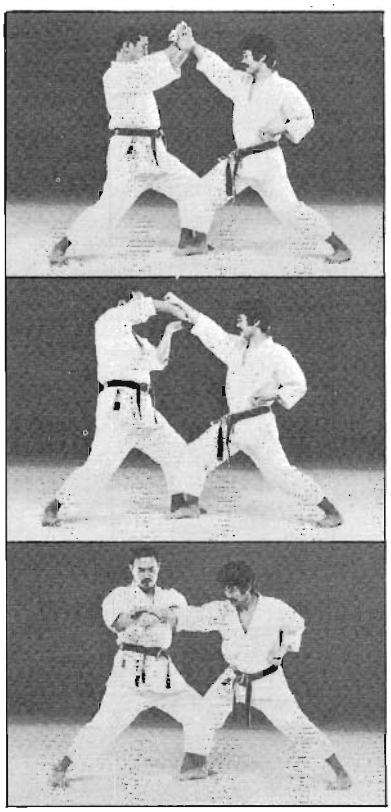
Zenkutsu-dachi left, jôdan jûji-uke. Right hand on top of the left hand.

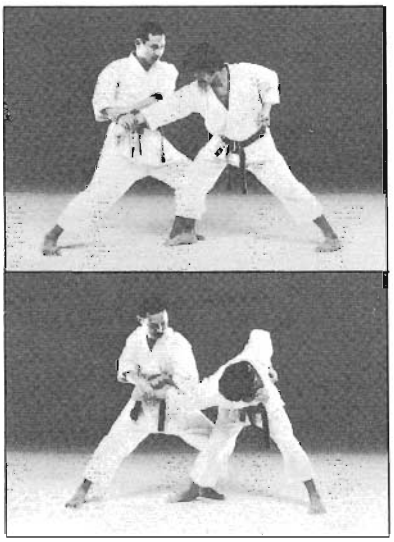
Same stance. Cross block with both hands in front of the face. Both hands pull down slowly to the jaws while closing them.

(1) Nidan-geri
(2) Zenkutsu-dachi left, gedan jûji-uke

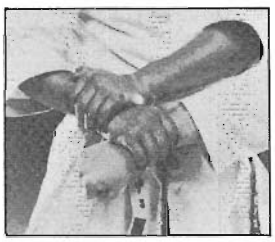


Meaning of movement 6

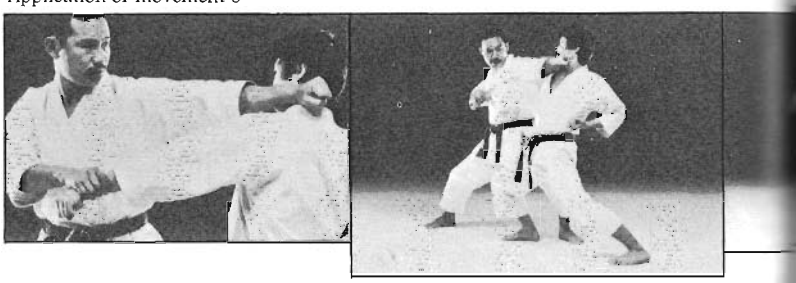




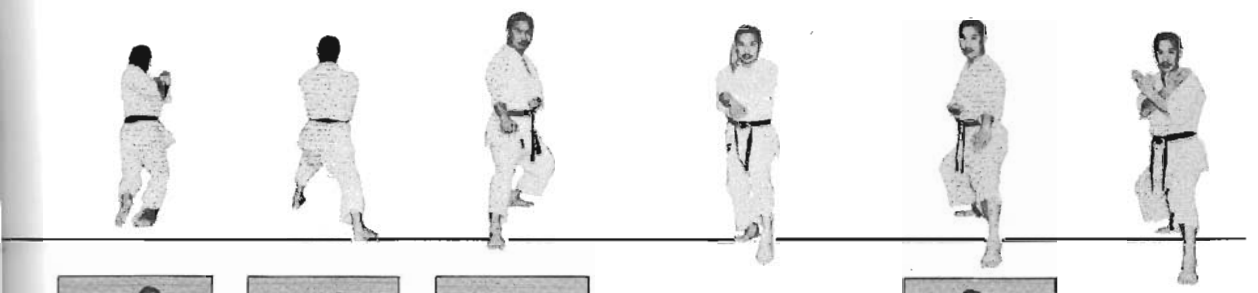




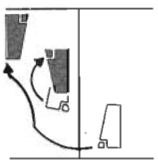
Application of movement 6



To Movement 9 Movement 9 Movement 10 Movement 11 To Movement 12







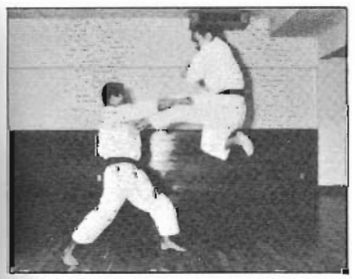
The right leg serves as the axis, turning to the right.

Zenkutsu-dachi left side, gedan jûji-uke.

Kôkutsu-dachi left side, right fist in gedan-uke (back of the hand up). Left fist is in front of the chest (back of the hand down).

Kôkutsu-dachi right side with left hand gedan shutô-uke (right palm up).

Crossing the arms with the right hand on top (inside).



Meaning of movement 8. Nidan-geri (consecutive mae-geri chûdan right and jôdan left). Jumping upwards and kicking the opponent's jaws.



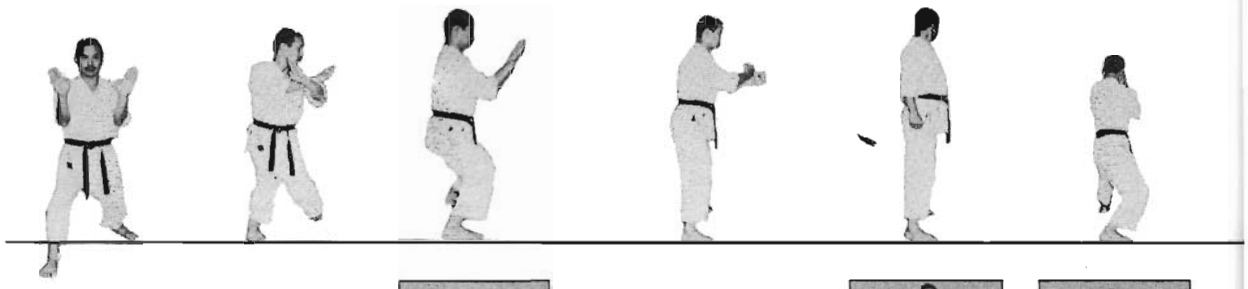


Application of movement 11



Application of movement 10

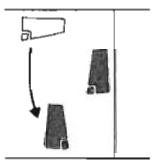
Movement 12 To Movement 13 Movement 13 To Movement 14 Movement 14 To Movement 15

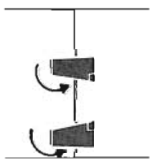














Zenkutsu-dachi right, chûdan kakiwake-uke with the palms outside. The power gradually develops and the arm and leg movements finish at the same time.

The wrists cross with the right hand up (inside).

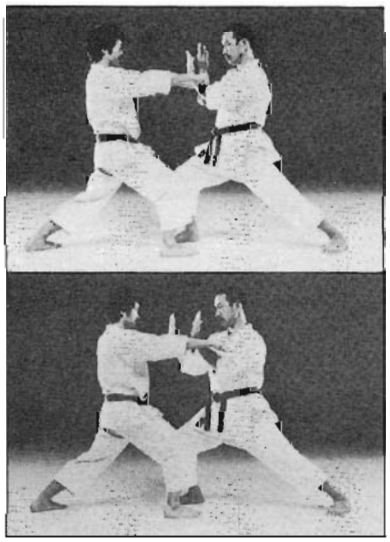
Kiba-dachi, chûdan kakiwake-uke, palms inside. The power develops gradually.

Crossing the hands with the right hand up and the left hand down.

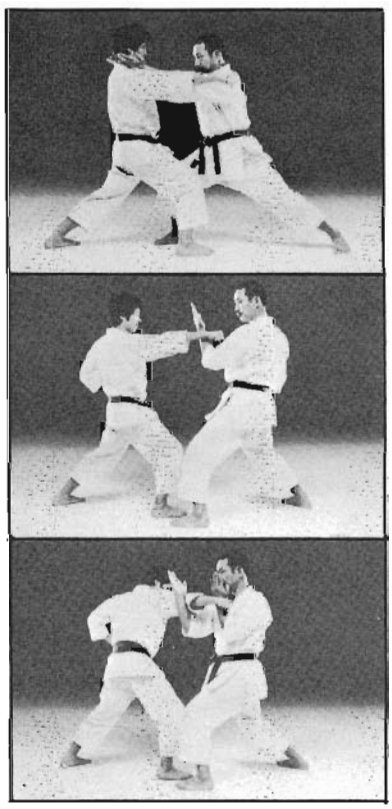
The feet do not change position. Hachiji-dachi. Push both hands to both sides, look slowly to the left. The power develops gradually as the body comes up. Shizentai.

The movements 12, 13 and 14 have the meaning of pushing chûdan morote-zuki to the sides.

With fingers stretched, take the left hand from above the right shoulder and the right hand upward from the bottom left. Cross the arms with the right hand under the left.

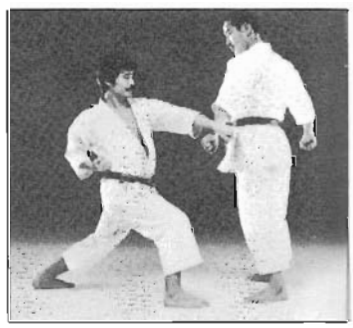


Meaning of movement 12

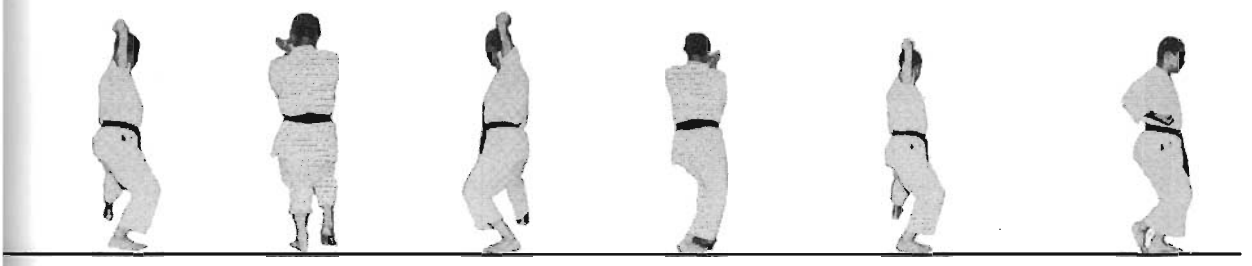


Application of movement 12

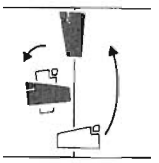
Meaning of movement 14



Movement 15 To Movement 16 Movement 16 To Movement 17 Movement 17



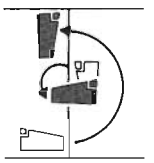




Kôkutsu-dachi right, right fist in jôdan uchi-uke at the right side, left fist with gedan-uke at the left side. The left leg is the pivot leg.

The left leg keeps its position. As you move the right leg towards your original starting point the right hand moves from above the left shoulder and the left hand moves diagonally from the lower right. Cross the arms with the left hand under the right hand.

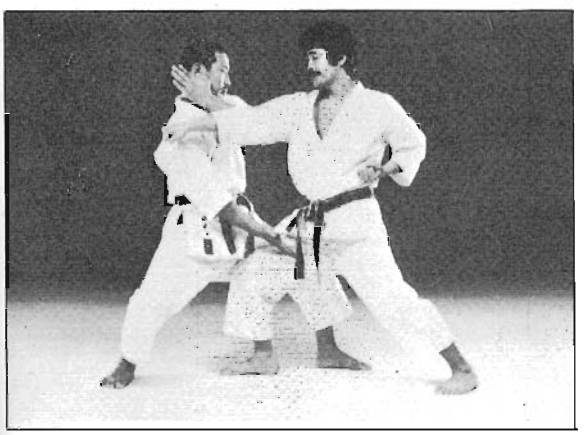
Kôkutsu-dachi left, left fist in jôdan uchi-uke on the left side, right fist with gedan-uke on the right side.



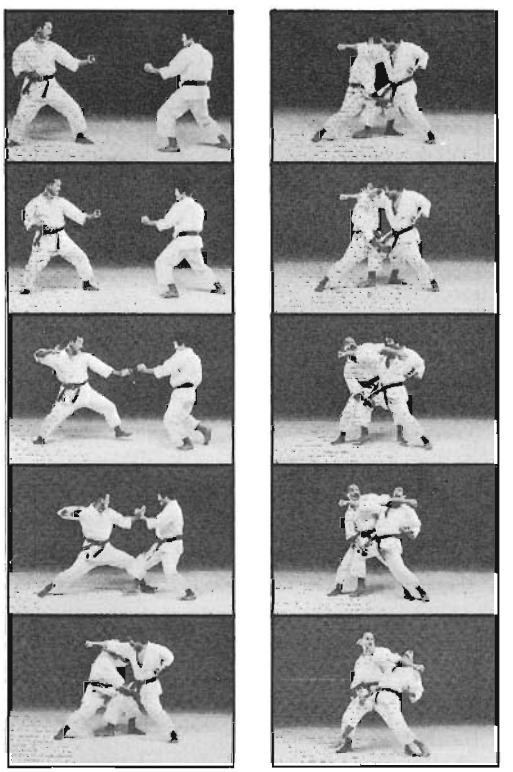
Rotate to the left with the right leg as the axis. While the left leg moves towards the original starting point the left hand moves from above the right shoulder and the right hand moves diagonally from the lower left. Cross the arms with the right hand under the left arm.

Kôkutsu-dachi right side, right fist performes jôdan uchi-uke behind you, left fist makes gedan-uke in front of you.

In movements 15, 16, 17 you have to make sure that the motion of the hands and feet finish at the same time. The meaning is comparable to movements 21, 23 in Heian Godan.



Meaning of movement 15



Application of movement 15

Movement 18 To Movement 19 Movement 19 To Movement 20

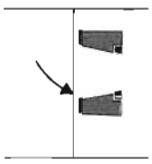












The left leg keeps its position and the right leg is drawn one step closer. Kneeling on the right leg, execute gedan jûji-uke with both fists, keeping the right hand on top.

Find new power. Gather energy for this moment.

As you move the right leg onto the same line as the left leg and into kiba-dachi, take the same position as in movement 17. The hands cross with the right hand on top (inside).

Kiba-dachi, both fists chûdan kakiwake-uke, back of the hands face away from the body, develop power gradually.

The legs do not change position. Cross your wrists as your hip comes up. Right wrist in front of the left wrist.



Meaning of crossing the arms in movement 18

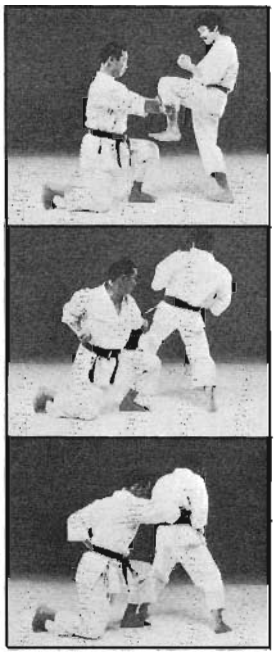


Meaning of movement 19

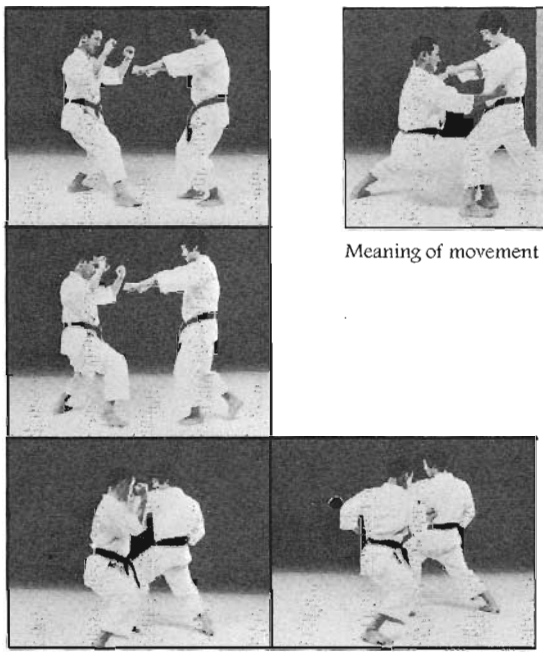


Second meaning of movement 18





Application of movement 18



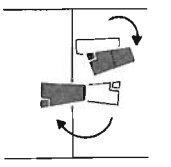
Application of movement 19

Meaning of movement 19

Movement 20 | Movement 21 | Movement 22 | Movement 23 | To Movement 24







Hachiji-dachi. Push both fists to both sides, the view does not change.
The power develops gradually while the body comes up. Shizentai.

Same stance. Bring both fists to the hips. The back of the hands point forward, the elbows point to the left and the right.

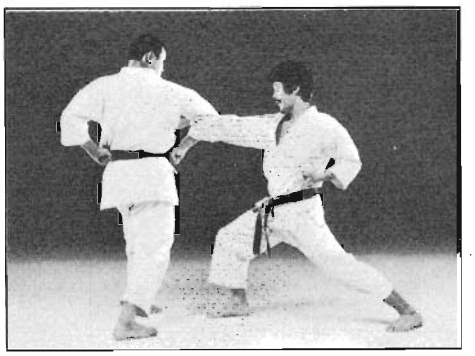
Bend the left leg and swing the right empi with the left leg as the axis.

Bend the right leg and swing the left empi. Movements 22, 23 are comparable to movements 12, 14 in Heian Sandan.

As you turn to the right on the right leg as the axis of rotation, the arms cross with the right hand up (closer to your body). Moving into kōsa-dachi.



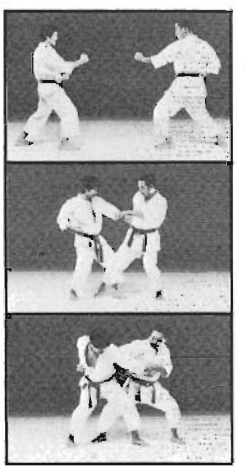
Meaning of movements 20, 21



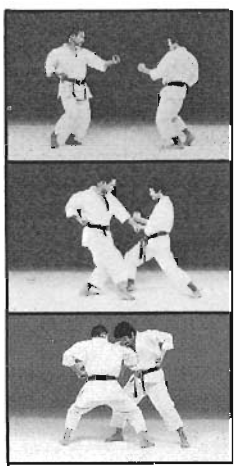
Meaning of movement 22



Meaning of movement 23



Application of movement 22





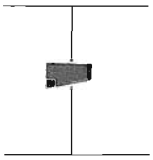


Stand on the right leg. Cross the left foot behind the right heel. Both fists do chûdan kakiwake-uke with the back of the hands forward. Power develops gradually. Movements 19 and 24 serve to push a chûdan morote-zuki with backs of both arms to the sides.



At the same time, take the right hand diagonally down to the left and the left hand over the right shoulder. The right hand is under the left as they cross.



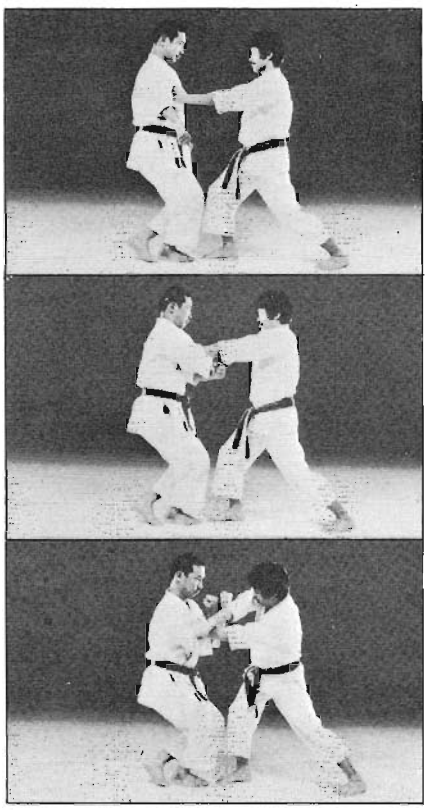


Bring the left ankle behind the right knee, simultaneously bringing the right hand to the right side with jôdan-uke and the left to the left side with gedan-uke. Look to the left. Power is developed gradually.

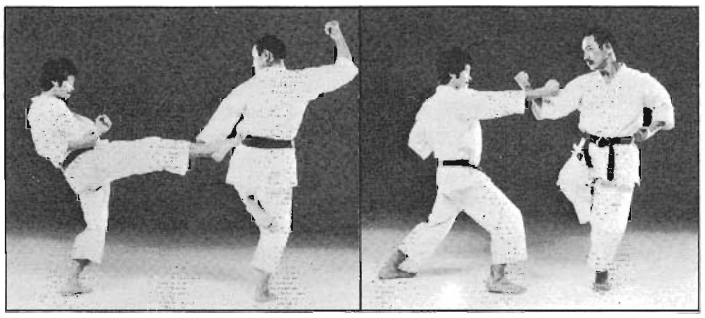


Bring both fists to the right hip. Slowly go into position. The back of the right hand points downwards, the back of the left hand points forward. The left fist is placed on the right hiki-te.

Jôdan uraken left, yoko-geri-keage left.



Meaning of movement 24



Meaning of movement 25



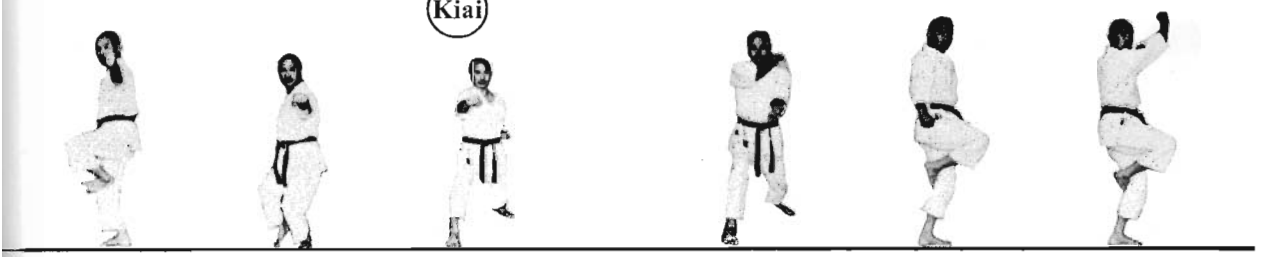
Meaning of movement 27



Meaning of movement 32

Movement 28 To Movement 29 Movement 29

Kiai





When you land your left leg takes a full step forward with your right leg in zenkutsu-dachi with chûdan oi-zuki. Bring the left fist to the left hip. [kiai]

Stand on the left leg and cross the left hand, coming down diagonally, with the right hand which comes from over the left shoulder.

Stand on the left leg and bring the right ankle behind the left knee. The right fist is on the right side with gedan-uke. Look to the right and slowly develop power.

Movement 30 Movement 31 Movement 32 To Movement 33 Movement 33





Bring both fists to the left hip. Place the right fist on the left hiki-te with the back of the hand pointing forward. Go slowly into this position.

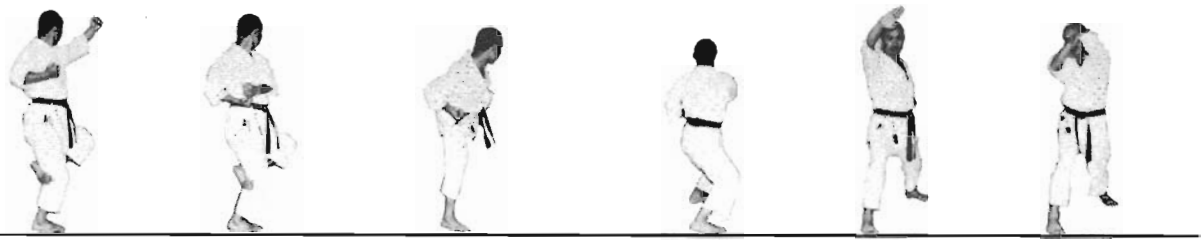
Jôdan uraken right, yoko-geri-keage right.

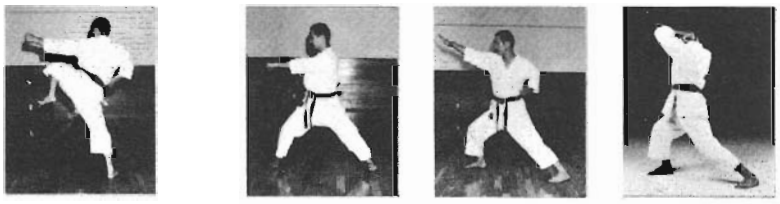
Land the right leg in kiba-dachi. Punch a chûdan gyaku-zuki with the left fist and pull the right fist back to the right hip.

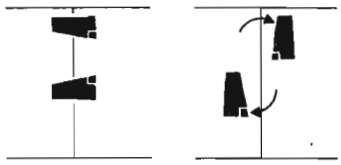
Stand on the right leg and simultaneously cross the right hand, coming from diagonally down, with the left hand, coming from over the left shoulder.

Stand on the right leg and bring the left ankle behind the right knee. The right fist is on the right side with jôdan uchi-uke, the left is on the left side with gedan-uke. Look to the left and ensure power is developed gradually.

Movement 34 Movement 35 Movement 36 Movement 37 Movement 38







Bring both fists to the right hip. Place the left fist on the right hiki-te with the back of the hand pointing forward. Go slowly into this position.

Jôdan uraken left, yoko-geri-keage left.

Land the left leg in kiba-dachi. Punch a chûdan gyaku-zuki with the right fist and pull the left fist back to the left hip.

Zenkutsu-dachi right, jôdan shutô-zukami-uke right. The left fist is at the left hip.

Keep the stance and strike jôdan tate-empi-uchi with the left elbow. The palm of the right hand lies on the left elbow.

Movement 42

Kiai

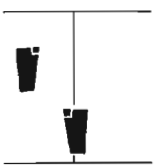


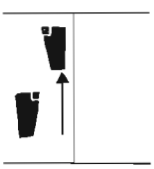
Shizentai

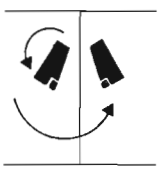




When you land your left leg, take a full step forward with your right leg in zenkutsu-dachi with chûdan oi-zuki [kiai].
[Naore] Rotate to the left with the right leg as the axis and put the left foot next to the right foot.
Adjust to the front, return to the yôi-posture.







Movement 39



Movement 40



Movement 41

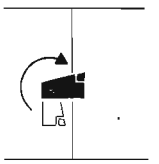












(1) Stand on the right leg and spin around to the right. The fingers are closed. Bring both hands together above the head (left hand up).

(2) Stand on the right leg, both fists at the right hip. Both hands grasp and close. At the moment you adopt your posture both fists have to be above each other at the right hip. The left fist, with its back pointing forward, is on the right hiki-te. Look to the left.
Even though movement 40 is shown here in two parts, it has to be performed in one action.

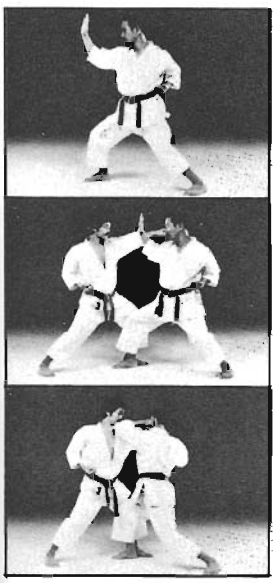
Jôdan uraken left, yoko-geri-keage left.

Same stance. Open the left hand with the back of the hand facing outwards and press the right hand, with the back facing ahead, into the left hand and pull both back to the left hip.



Meaning of movement 37

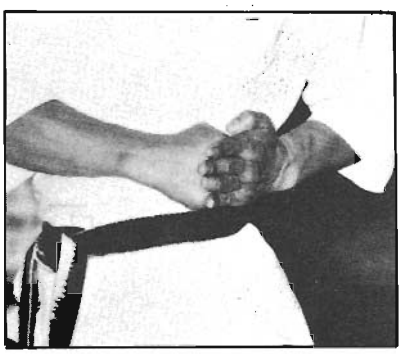
Application of movement 37



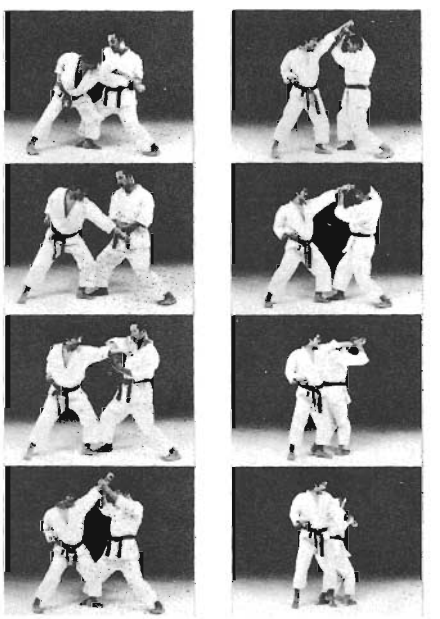


Meaning of movement 38

Position of the hands in movement 39



Meaning of movement 39



Epilogue

The central theme of this book is kumite. As I already mentioned in the preface, it is aimed at karateka who have practiced Karate-Dô for several years and already know the basic techniques. I would be very happy if readers, having mastered kihon, kata and kumite at a certain level, use this book as a source to perfect their personal techniques and also to find the techniques that suit them best.

I want to re-emphasize that competition is only part of the way of Karate-Dô, not the final goal. Nevertheless, it is an important part of karate that you cannot ignore. I am certain that as you go through the book, a new horizon in Karate-Dô is possible. I want everyone to understand this so I will mention it over and over again. The techniques in this book are only a small selection taken from my daily training and tournament experiences and should be cultivated and practiced in competitions. I wanted to introduce them here as the foundation of my interpretations.

There are difficulties in demonstrating body movements in a book. I tried to solve this by increasing the number of photographs, in order that the illustrations would complete the verbal description. Subtleties of the movements and the distance can never be described by words alone. Consequently, I did not want to confuse the reader by restricting myself to only the verbal explanation.

The photo layout of multiple techniques is arranged in a systematic way. The lines drawn in, and the enlargement of special sections, should help to illustrate the distance covered by the movements. I tried to solve the problem of what occurs between the movements by high particularization.

I often hesitated when I thought about omitting my sempai when writing a textbook about Karate-Dô. Since the content of the book is kumite, I believed that if I was full of energy, and my body could move according to my will, than I could be bold enough to tackle this project. Consequently, for the pictures in this book I had to rebuild my condition and fighting spirit through months of daily training - similar to preparing for a big competition. I tried to display this fighting spirit in every single photograph.

I could not have done this on my own, and I want to express my deepest thanks to the three instructors Sensei Imura, Omura and Fischer who supported me in the preparation of this book. When you practice techniques together you are enormously influenced by your partner's movements. If these three people had not developed such fighting spirit in their movements, this book would never have materialized the way I had wanted it to. Their movements had such a positive effect on me, that my movements also rose to a greater level of perfection.

Mr. Izumi Yamazaki gave full support to the production of this book through his complete involvement. His relentless endurance gave me great strength. I want to thank him from the bottom of my heart. Finally I want to express my thanks to Mr. Hikida, who patiently oversaw the design, to the people in the publishing section of *Baseball Magazine* in Tôkyô, and to the head of the Tôkaidô Company, Mr. Sugiura.

For publishing the German and English edition, I want to thank Mr. Ide from Champ Co. Ltd. in Tôkyô, and my karate student Schlatt, from Germany, who translated the book from Japanese and published the translated versions.

March 2001

Masahiko Tanaka



Sankô Shiryô

Calligraphy by Masahiko Tanaka

Appendix

for

Karate Instructors

The Goals of Karate-Dô

Karate-Dô is

- Not a fighting system with the goal of victory or defeat but rather the passing of mental and physical tests. It is an advanced development of the human character through hard training.
- An art of self-defense with empty hands, which trains hands and feet systematically so they become as strong as weapons, in order to control an opponent with one punch or with one kick.
- A physical education that moves the body backwards and forwards, left and right, up and down and improves flexibility, elasticity and balance in a variety of ways.
- An art of gaining complete control through willpower, hitting the target precisely and letting each technique "explode" with the highest shock-energy all in a single burst. (The target is postulated in front of the vital points of the body.)

Guideline for Instructors

- Being a JKA Instructor comes with a responsibility that should be carried out with pride.
- In Karate-Dô there is no first attack. You must never forget this rule from Master Funakoshi.
- Everything in daily life should be evaluated according to the laws of Karate-Dô.
- Endeavoring to master the way (Dô) is more important than mastering the technique.
- Instructors should promote virtues appropriate for a good representative of the JKA.
- Instructors should explore and develop Karate-Dô with originality.
- Instructors should, without hesitation or obstinacy, encourage and promote the passing on of the knowledge of Karate-Dô that has been obtained and improved upon.

Central Points of Instruction

Rules of conduct, that instructors in particular should keep in mind:

- Teach a doctrine that contains courtesy, modesty and sincerity.
- Teach patiently, persistently and carefully.
- Avoid letting your personal feelings influence your treatment of any individual student.
- Adapt according to the age, character and physical strength of the members, also according to their background. Avoid a standardized rigid training.
- Differentiate between advanced training (sports training, coach training) and basic training (general training).
- Always point out mistakes and show how they can be corrected.
- Emphasize the main points correctly and not independently from practical lessons and the conditioning required for hardening.
- The instructor should not force his own individual habits on the student, but teach the ideal way.
- Use the time efficiently, without focusing only on kihon, kata or kumite, but also occasionally teaching their application in real life situations.

For the Instruction of Kihon

- Progress from easy to difficult, becoming deeper and more complex, depending on the student's technical progress.
- Do not confuse the goal of the technique with the method of teaching it.
- Analyze the basic techniques scientifically (physically and anatomically) and fully explain the reasons for the execution of the technique.
- Observe a correct posture, solid stance and light, flexible foot movements.
- Observe correct hip rotation and changing position while keeping parallel to the floor.
- Observe the correct execution of each technique and in due course, the development of speed and the concentration of power.
- Observe the correct position of the elbow in blocking techniques.
- Hit the correct target region (jôdan, chûdan, gedan).
- Ascertain your distance, avoid kicking or punching further than a target you can reach without sacrificing your posture.

For the Instruction of Kata

Kata is not just a bodily exercise that can be done on a superficial level. Kata is an austere training method which is characteristic of Japanese art forms and the martial arts as well. It is a noble, classical form of training, founded on the invaluable experiences of our ancestors on the battlefield during their fight for life or death. Kata is comparable to the games of "Go" and "Shôgi" (Japanese chess).

If you do not master the fundamentals you cannot make any progress.

- Kata starts and ends with a bow.
- Kata is not a simple accumulation of basic techniques. From beginning to end it runs through you like blood through the veins.
- The movements and techniques must not be changed in order to make it easier for you to execute them.
- Correctly observe the three important points: strong and soft application of power, slowness and quickness of technique, expansion and contraction of the body.
- Correctly observe the line of performance (enbusen).
- Technique and breathing belong together, combinations and consecutive techniques have to be executed in one breath.
- In every kata, be sure to have the correct number of hand and foot movements and to keep to the right length of time for the entire performance.
- The line of vision is squarely in the direction of the technique. Put life into the kata. Execute the kiai from deep down in your abdomen - short and sharp.
- Changes of direction are executed dynamically by rotating the hip. Pay attention to the use of the pivot leg when you push it strongly against the floor. The moving leg is used lightly and fluidly.

- The technique is to be executed at the exact moment of the change of direction.
- Be clear about the specifics of the kata and the meaning of each technique.
- Watch out for consecutive techniques that belong together.
- Watch out for any unnecessary movements between the techniques.
- The essential parts of movements have to be repeated conscientiously.
- Let the student feel the rhythm by counting each technique separately.

For the Instruction of Kumite:

Teach the various forms of kumite appropriate to the student's level. Make sure that the student has sufficiently understood the specifics of every kumite form and grasped the goal of the exercise.

Gohon-kumite (sanbon-kumite):

- Build up the skill by gradually and formally practicing the basic attack and blocking techniques. The emphasis should be on the correct practice of punches, kicks and blocks, and the basic training of the moving leg.
- When higher grades train together you can also do training forms like fast oi-komi or blocking with tai-sabaki.

Kihon-ippon-kumite:

- The main goal is that the student masters the effective change of attacking and blocking techniques in the basic form.
- The feeling of correlation between block and counterattack is important.
- This form of kumite is a way of developing a fixed ma-ai, which is important when reaching the target with the attack or parrying an attack and executing a counterattack.
- Based on the ma-ai and the body posture at the time of the block, you instantly have to decide on a suitable technique and counterattack.
- Time the block! Scrutinize the opponent's movements, wait until the last possible moment and then block quickly and dynamically.
- Use different stances for defense.

Jiyû-ippon-kumite:

- Jiyû-ippon-kumite can be seen as a part of a transition to free sparring (jiyû-kumite), but it also enables an understanding of the real application of karate: self-defense.
- Attack from a freely chosen distance and defend. Try to perform the defense and counter-attack in one breath.
- Learn to use an opportunity to launch a stipulated attack and defense effectively.
- Use the methodology of an effective counterattack to master effective kime-waza (decisive techniques), as well as changing techniques, leg movements and tai-sabaki.

Jiyû-kumite:

- There is a floating ma-ai. This is the study of approaching the opponent until you reach an advantageous ma-ai and then attacking, or luring the opponent into performing an attack, and then counterattacking.
- The training of how to pull in the opponent and then destroy him.
- The study of taking a chance and creating the chance.
- The training of changing techniques and combining techniques.
- The experience of the switch from defense to attack.
- The application of sen-no-sen and go-no-sen.
- The negotiation of different strategies.
- A revival of one self through serious learning and conditioning.



Hasha

Calligraphy by Masahiko Tanaka

The Fundamental Principles of Kihon

The Power of Karate

1. The correct posture of ki (kigamae), as well as the preparation for using a little power to withstand a larger power, is necessary. You always have to demonstrate an effective and controlled power against a stronger opponent. It is essential to master the technique through endless training and hardening of the hands and feet with the sandbag and the makiwara.
2. Good balance, correct course of the technique, speed and concentration of power are important. In addition, there is the use of power from the hip through its rotation and pushing forward. Punching, striking, kicking and blocking do not use only the hands and feet, but also the large power generated from the hip. The fundamental provider of power in karate is the hip!
3. At the execution of the technique, there is a correlation between omitting unnecessary power on one hand and maximizing effective power on the other. The power has to instantaneously explode from zero to 100 and return back to zero. That means pulling out again. There is a difference between correctly withdrawing power and pulling out ki. You always have to be full of ki, but potential, or stored power, has to be ready and able to be unleashed again the next moment that a maximal force is necessary.

Breathing and Technique

The technique has to be executed in harmony with your breathing. Technique and breathing are one! In general you breath in with the block and exhale with the decisive technique (kime-waza). As a result, breathing is not always the same. Instead you have to alter it according to the different changes:

long inhalation, short exhalation	short inhalation, long exhalation
long inhalation, long exhalation	short inhalation, short exhalation

When inhaling, you have to actively breath in enough oxygen. When exhaling, you do not breath out fully, but hold back 20 percent of your breath. If you exhale completely, your body becomes weak, and even a little power can cause you a lot of damage. Furthermore, you cannot react to subsequent changes.

The Technique as a Simultaneous Movement of Hands and Feet

When you step forward, backward, change direction and so on, you have to complete the technique and complete the posture simultaneously. If you execute the technique after you have finished your forward movement, you cannot fully utilize your power and you are easily open to a counterattack by the opponent. Sometimes the timing for the execution of the technique has to be faster than the step forward. Especially in a fight, it is important to watch the opponent, to wait for his attack with full concentration, and then to be able to block and counter-attack while parrying.

Correct Target Area and Correct Use of the Body Parts as Strong Weapons

1. Jôdan: above the upper lip, center of the forehead, temple
 Chûdan: solar plexus, flanks
 Gedan: abdomen, testicles
2. Closed fist:
 The four fingers are bent at the first and second and third joint and closed tightly with the thumb. It is important that the fore fist is at a right angle.
3. Open fist:
 The four fingers are bent at the first and second joint, but the knuckles lie flat and the hand is held firmly together. With the palm as the central point the power goes to all four directions. The thumb is bent at the joint and its center concentrated at the base of the index finger. When you bend your wrist, as in keitô or teishô, it has to be bent firmly at a right angle.

Strong and Correct Stances, Straight Upper Body

1. The knee is stable and the inside upper-thigh muscles are tense. For a correct posture of both knees, the ankles have to be bent considerably as well. The knee is bent in such a way that the shin stands perpendicular, and the knee is perpendicular above a point just beside the base-joint of the big toe.
2. The upper body is perpendicular to the hip. Position of the hip:

zenkutsu-dachi:	4:6 forward
kôkutsu-dachi:	3:7 backward
fudô-dachi:	5:5 centered
kiba-dachi:	5:5 centered
neko-ashi-dachi:	2:8 backward

3. From the turned away position (hanmi) to the frontal position and vice versa, the rotation of the hip and the switch over is correct, sharp and fast. The movement is smooth and parallel to the floor.
4. Reverse turned away position (hanmi):
 On the side that executes the technique (opposite to the front leg) the hip is turned considerably. It gives the feeling of both legs being drawn back to the inside naturally.
5. Kôsa-dachi:
 After a jump, you have to land on only one leg which carries the whole weight of the body. The other leg is lightly crossed behind the heel of the front leg. If you put the weight of the body on both legs, you will lose your balance.

Foot Movements

1. The Moving Leg

The pivot leg (supporting leg) and the moving leg have to be used precisely and differently. Stretch the pivot leg out from the knee, keeping the foot flat. In particular, push the heel against the ground. The moving leg should glide quickly without the sole lifting from the floor. You have to imagine that there is only enough space for a sheet of paper between the sole and floor.

2. Glide Step (Yori-Ashi)

From the original stance move both legs simultaneously left and right or forward and backward without changing the upper body. The leg that is furthest away from the direction of the movement becomes the pivot leg. The hip is parallel to the floor. Without jumping, move your foot a foot's length and finish securely.

3. Fumidashi and Fumikomi

In fumidashi you push strongly from the pivot leg. The hip stays parallel to the ground and the moving leg glides along lightly. For fumikomi you lift the foot by pulling up the knee, then strongly stamp down on the ground with the whole sole. You have to make a precise distinction between fumidashi and fumikomi.

4. Tsugi-Ashi

When the moving leg pulls in to the pivot leg you change your center of gravity. Then the moving leg becomes the pivot leg and the other leg will be pushed further away from your center of gravity.

Tai-Sabaki

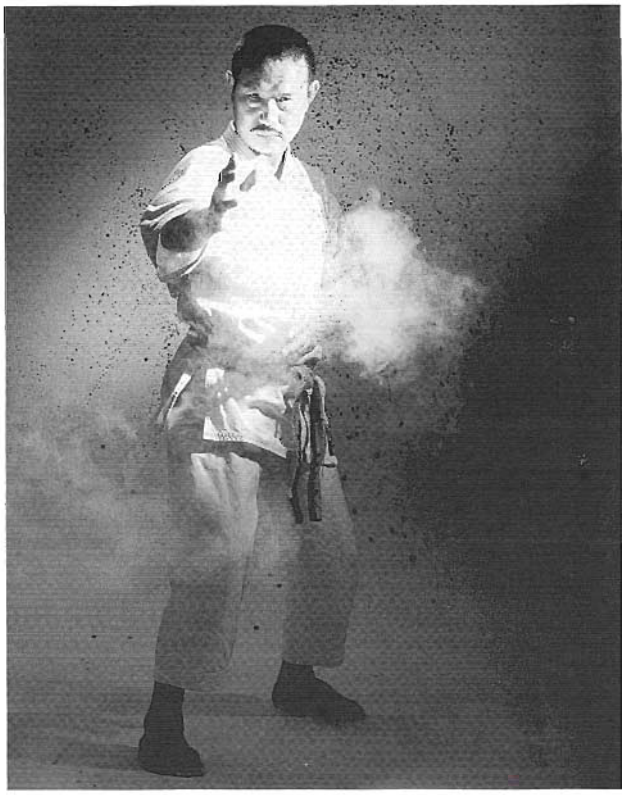
1. In the forward movement, one leg serves as the axis of rotation. Push back strongly against the ground. The hip is pushed quickly in the opposite direction (forward).
2. In the backward movement, the hip has to be turned away (hanmi) at the same time as the leg is pulled back. In doing so, the hip rotation is easy to perform. It is often the case that you have to block when you move backward.
3. The techniques have to be executed together with the hip movement and the changes of direction. Oi-zuki has a rapid acceleration and the surge forward is very strong, but, if the forward moving leg is not synchronized with the fist, the opponent can easily parry and counterattack. When you defend you have to lure in the opponent in much as possible.

Change of Direction

1. When you turn forward or backward, the hip rotates with the pivot leg as the center and changes direction. Here the sole of the pivot leg stays on the floor and the whole surface of the sole turns. Never lift the heel.
2. When you turn backward, the hip rotates horizontally in a synchronized way. You have to rotate it with a feeling of pulling it to the heel on the back leg, which then becomes the pivot leg. (Movement 3 of the kata "Heian Shodan.")
3. Pull the back leg half a step closer to just below the hip with the intention of changing direction. In this way the upper body does not change. Head, hip and leg form the axis of rotation. The hip rotates together with the upper body with this axis as a gyroscopic center and the direction of the body changes to the side. (Movement 7 of the kata "Heian Nidan," Movement 10 and 40 of the kata "Kankû Dai.")

Position of the Elbow

1. The elbows are as close as possible to the sides of the body. In this way the power is strongly channeled towards the forearm. When you punch, do not use your shoulders, keep the elbows close to your sides and your lateral muscles tight, and try to reach as far as possible.
2. When you defend, the elbows are positioned in front of the flanks; for a block to the side they are over the flank. The fists are lightly closed. The position of the elbow is the same whether you block to the middle or the lower level, as well as for kagi-zuki (page 142) and mizu-nagare-gamae.



The Kata

1. Kata

This is a typical training form of East Asian martial arts. It does not exist in the different European arts. On the island of Okinawa and in China, the training of kata was the focal point of the art. When Master Funakoshi taught in Japan, he also created training systems for kihon, kata and kumite.

2. Different Kinds of Kata

Thanks to the combined efforts of Master Itosu and Master Funakoshi, in 1903 karate became part of the teaching program of the governmental middle school in the Okinwian prefecture Shuri. Karate was also used in regular courses of physical education at the College of Teaching and Education. Around 1905 they standardized the "Pinan kata" which were later called "Heian kata." They are a composition from various old schools, with Master Itos's being the main one.

Name of Kata	**Characteristics**	**Goals**	**Specific Sequence**
1. Bassai	Energetically destroying the enemy's fortress. Fighting spirit and strength.	Changes of blocks which should make it possible to turn disadvantages into advantages. Energy and strength.	2-5 Change of blocks 19 Kekomi 33, 35, 37 Yama-zuki 38, 39 Gedan uchi-uke
2. Kankû	Changing direction in order to confront enemies from eight different directions. Change of strategies.	Fast and slow, strong and soft movements. Elasticity of the body, jumps and dives, turns.	18, 23 Kick, turn with a consecutive strike to the lower level, high-low block to the side, gedan kamae 42 Turn with consecutive knee kick, morote-zuki 43 Drop downward 65 Nidan-geri

3. Jitte	Very impressive movements against different stick-initiated attacks.	Application of power from the hip. Defense against stick-initiated attacks.	1-7 Press with the wrist 10 Yama-gamae 9-10 Glide step in kiba-dachi 11-13 Strikes to the upper level 16-18 Defense against stick-initiated attacks
4. Hangetsu	Semi-circular movements involving coordination of the hands, feet and breathing.	Glide steps in the form of a crescent. Slow and fast techniques coordinated with the breathing. Synchronized hand and foot movements.	1-5 Step-in movements in the shape of a crescent 11-12, 13-14, 15-16 Block to the lower and middle level with turning of the wrist 26, 32, 38 High and slow circling of the hand and foot 27, 28, 33, 34, 39 Cross step, mae-geri while the fist gets pulled back over the shoulder
5. Empi	The body moves up and down like a swallow and turns away.	Light, easy and keen, rising and dive in punches with parrying.	6-7, 11-12, 27-28 Reverse direction 14-16 Invitation 36 Jumping up and reversing direction
6. Gankaku	A crane standing on one leg on a rock, just about to spring on its opponent.	Balance on one leg. Yoko-geri with uraken.	1 Sokumen-awase-uke 12,13,19, 20 Kakiwake-uke 25, 29, 33 Crane on a rock
7. Jion	Smooth movements with gentleness, according to Buddha, but internally full of mental energy. Wonderful turns and changes.	Changes Turnings Yori-ashi	18, 26, 38, 46 Rotation 31, 32-34 Consecutive blocks to the upper, middle and lower level 19, 21, 47 Glide step

3. The Shôtôkan Style

1. Master Funakoshi classified all kata according by the following points:
 a. Shôrin-Ryû (fast agile turns, nimble movements)
 b. Shôrei-Ryû (profound, forged from muscle power)

2. a. Shôrin-Ryû

Name of the Kata	Old Name of the Kata
Heian 1-5	Pinan 1-5
Bassai	Passai
Kankû	Kôshôkun
Empi	Wanshû
Gankaku	Chintô

b. Shôrei-Ryû

Name of the Kata	Old Name of the Kata
Tekki 1-3	Naihanchi 1-3
Jitte	Jutte
Hangetsu	Seishan
Jion	Jion

The kata named above should take up to three years to learn, after which you can attempt the first Dan examination.

4. Sequence of Training and the Goal of Study

The kata "Heian Shodan" up to "Heian Godan" as well as "Tekki Shodan" to "Tekki Sandan," are the basic structures for teaching your body the stances, foot movements and principles of using your hands and feet.

5. Other Kata

It is said that Master Funakoshi believed that fifteen kata are enough for the practitioner of karate disciplines. For the other kata it is sufficient to practice their application.

"Kankû" and "Sôchin"
were the favorite kata of Master Funakoshi Gichin (Shôtôkan).
"Sanchin" and "Tenshô"
were the favorite kata of Master Miyagi Chôjun (Gôjû-Ryû).
"Nijûshiho," "Gojûshiho" and "Hyakuhappo"
were the favorite kata of Master Mabuni Kenwa (Shitô-Ryû).

6. The Forefathers of Karate-Dô

Azato Yasutsune (1827–1906)
Itosu Yasutsune (1830–1915)
Higashionna Kanryo (1852–1915)
Funakoshi Gichin (1868–1957)

Key dates in the life of Funakoshi Gichin (1868–1957)

1879 Student of Azato Yasutsune
1888 Student of Itosu Yasutsune
1916 Introduction of Karate-Dô at the Butokuden (Hall of Martial Virtues) in Kyôto
1922 Karate demonstration at the Sports Exhibition of the Ministry of Education in Tôkyô

Key dates in the life of Miyagi Chôjun (1888 –1953)

1902 Student of Higashionna Kanryo, later training in the Chinese province Foochow
Founder of the style "Gôjû-Ryû"
1929 Introduced Karate at the Kyôdai and Kansai University in Osaka
Teacher of Yamaguchi Gogen

Key dates in the life of Mabuni Kenwa (1889 – 1952)

Student of Itosu Yasutsune (in the later part of Itosu's life)
Student of Higashionna Kanryo
1934 Opening of the first school for Shitô-Ryû, the "Yôshûkan," in Osaka
Founder of the style "Shitô-Ryû"
1942 Instructor at the Tôyô University

Makiwara

1. The hardening that takes place on the makiwara is an essential part of the study of Karate-Dô and you should not miss this for even a single day. It is not only a hardening of parts of the body but also a method of training designed to execute punches and strikes with the highest concentration of power from the whole body. In this way you develop an explosive energy concentrated on a single point. This form of training is also important in recognizing your personal limits.

2. Normally you use a highly flexible wood for the makiwara. I recommend Japanese cypress or cedar. The board is 10-12 cm thick on the bottom and thins to 1.5 –2 cm at the top. For padding the target area you can use hard rubber or sponge, but traditional straw is best because of its excellent elasticity and capacity to absorb.

3. The important thing for the hardening is not the speed, but the tireless and continuous execution. The parts of the body used shall be trained and strengthened in a natural way. If you do too many repetitions in the beginning you might injure your skin or your joints, and in the worst case scenario, have to stop training. A good method is to execute an alternating series of 30 repetitions with the left and right sides. This can increase to 5 or even 10 sets.

4. Training method for tsuki:
 Punch your fore fist straight forward with hip rotation. Keep enough tension in your shoulder and your elbow. In this way you learn intuitively the shock effect concentrated in a single moment. Pushing the arm in like a pole has no effect. You should also remember to tense your wrist.

 A. The upper body is facing the makiwara in a correct zenkutsu-dachi. The distance allows the board to be pushed back the length of one fist.

 B. The punch is completed the moment the elbow is fully extended. Keep the back straight, without leaning the upper body forward. It is important to punch the fist far forward. In doing this you bend the makiwara backwards.

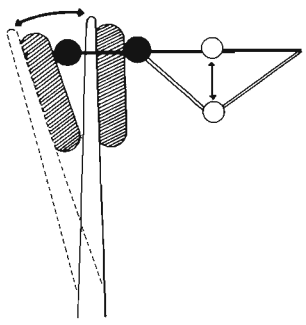
 C. With the counter pressure of the makiwara, you take back, in an instant, the strength of the elbow and the shoulder, and pull back the elbow to the side of your body. When the fist touches the surface of the makiwara the elbow is still slightly bent. With only this pressure from the tension in the elbow and shoulder, you bend the makiwara backwards. At this point you fully stretch the elbow. By using the counter pressure, you pull back the elbow naturally in harmony with the board. You have to take particular care that the elbow does not move to the outside of the body.

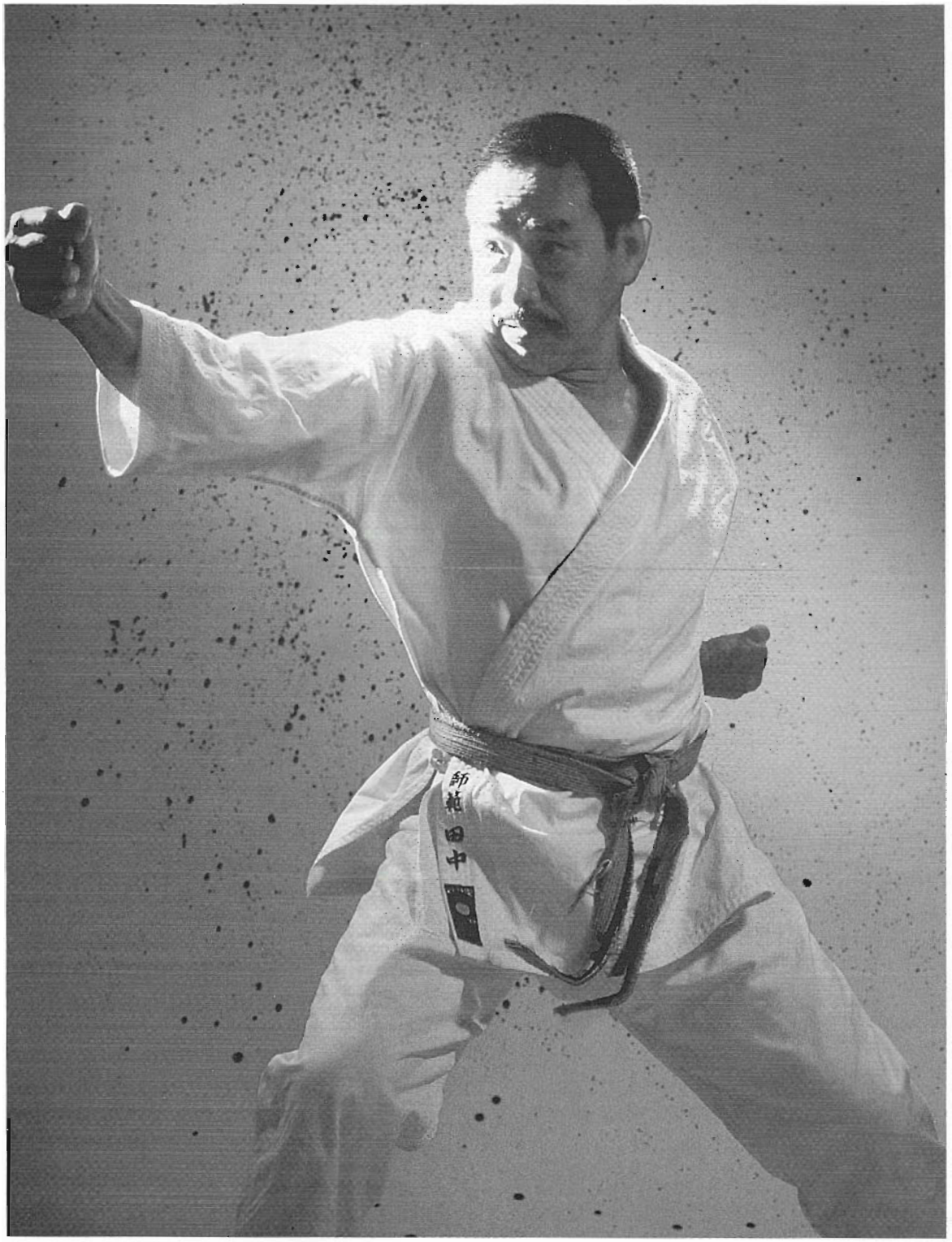
 D. It is essential that you absorb the recoil of the board with your elbow and not with your shoulder. It is a mistake to let the upper body lean backwards, even slightly, for the strength must stay squarely in the shoulder and elbow, or else everything will become ineffective.

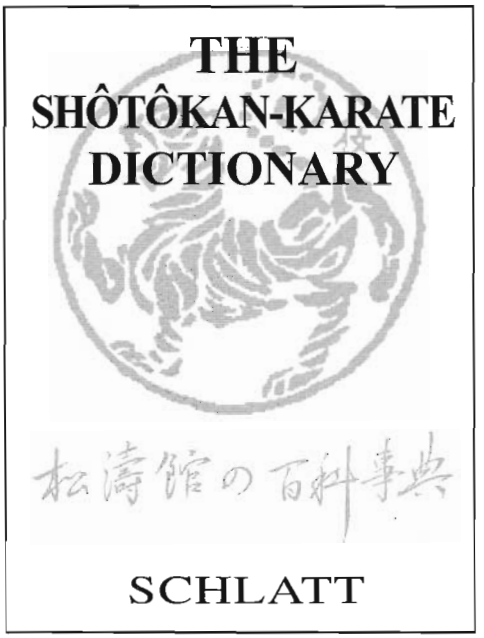
 E. Change from kôkutsu-dachi or fudô-dachi into zenkutsu-dachi. Use the rotation of the hip, the changing of the weight and position and the acceleration.

5. Uchi and other methods of training:
 A. Shutô-uchi, uraken-uchi and empi-uchi are to be executed not directly in front of the board, but diagonally or from the side. Use the stances kiba-dachi, kôkutsu-dachi or zenkutsu-dachi. The goal here also is to displace the makiwara the length of one fist. The course of the uchi should travel as great a distance as possible. Here it is very important to use centrifugal power.

 B. It is also necessary to harden your forearms and wrists for uchi-uke and soto-uke.




師範
田中



Translation of the Japanese Terminology According to the *Shôtôkan no Hyakkajiten* (*The Shôtôkan Karate Dictionary* by Schlatt)

(The Shôtôkan Karate Dictionary by Schlatt is available from: Michael Götzelmann, Loewestr. 1, 97922 Lauda-Königshofen, Germany, or via the internet at: www.schlatt-books.de)

Age-uke: Rising block

Ai-gamae: Fighting posture where both opponents face each other with either the left or the right leg in front

Ashi-barai: Foot sweep

Bunkai: Practicing the application of different sequences of the kata with partners

Chûdan: Middle level

Deai: Direct counter-movement against attack

Dôgi: Karate uniform

Dôjô: Place of the *Way*; training room

Enbusen: Performance line of the kata

Fuse mawashi-geri: Roundhouse kick while turning downward

Gankaku: Crane on the rock (name)

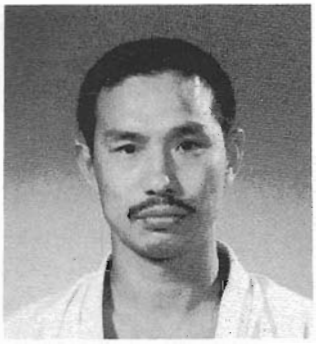
Gedan: Lower level

Gohon-kumite: Five-step sparring

Gyaku-gamae: Fighting posture where both opponents face each other with one having the left leg in front and the other the right leg

Gyaku-hanmi: Reverse half-body posture

Gyaku-zuki: Reverse punch
Hachiji-dachi: Stance like the character for hachi (hachi = 8)
Han mawashi-geri: Half-roundhouse kick
Hanmi: Half-body posture
Hasha: Supreme ruler; champion (original title)
Heisoku-dachi: Feet-together stance
Hiki-ashi: Pulling leg
Hiki-te: Pulling hand
Hiza-geri: Knee kick
Jiyû-ippon-kumite: Freestyle, one-step sparring
Jiyû-kumite: Freestyle sparring
Jôdan: Upper level
Jûdô: Soft, gentle Way (Budô-art)
Jûji-uke: X-block
Kagi-zuki: Hook punch
Kakiwake-uke: Push-aside block
Kamae: Fighting position with focus on attack or defense
Kamae-no-te: Front hand of the fighting position
Kanibasami: Scissors leg
Kata: Form
Keage: Snap kick
Keitô: Chicken-head (technique)
Kekomi: Thrust kick
Keri-otoshi: Dropping-kick
Ki: Spirit
Kiba-dachi: Straddle-leg stance
Kihon: Basic training
Kihon-ippon-kumite: Basic one-step sparring
Kizami-mae-geri: Forward snap kick with the front leg
Kizami-mawashi-geri: Roundhouse kick with the front leg
Kizami-yoko-geri: Side kick with the front leg
Kizami-zuki: Jab
Kôgeki: Attack
Kokoro-gamae: Position (kamae) of the heart
Kôkutsu-dachi: Back-leg-bent stance
Kirikae: Switch over
Kumite: Sparring
Kuzushi-waza: Destroying technique
Ma-ai: Distance
Mae-geri: Front kick
Mawashi-geri: Roundhouse kick
Mawashi-zuki: Roundhouse punch
Mikazuki-geri: Crescent kick
Mizu-nagare-gamae: Posture of flowing water
Morote-zuki: Double-fisted punch
Nagashi-uke: Flowing block
Nami-gaeshi: Returning wave (movement in the kata "Tekki")
Neko-ashi-dachi: Cat-foot stance
Nida-geri: Two level kick
Oi-komi: Technique with a step
Oi-zuki: Persuing punch; lunge punch
Omote-waza: Frontward moving technique
Osae-waza: Pressing technique
Renzoku-geri: Alternate double kick
Renzoku-waza: Alternating technique
Sanbon-kumite: Three-step sparring
Shizentai: Natural position
Surinuke: Winding
Sutemi-waza: Technique by falling
Tai-sabaki: Stepping aside with the whole body
Tameshiwari: Breaking test
Teishô: Palm heel (technique)
Te-waza: Hand technique
Te-waza no ôyô: Application of the hand technique
Tokui-waza: Favorite technique
Tsugi-ashi: Form of a gliding step
Uraken: Backfist (punch)
Ura-mawashi-geri: Reverse side roundhouse kick
Ura-waza: Backward moving technique
Yoko-geri: Side kick
Yori-ashi: Form of a gliding step
Zanshin: Continuous spirit; state of awareness
Zenkutsu-dachi: Front-leg-bent stance



The Author

Masahiko Tanaka was born in Tôkyô on February 24, 1941. He studied agriculture and veterinary medicine at Nihon University. After graduating he chose Karate as his way of life rather than work in the commercial world.

He succeeded in winning his first world championship in 1973 at the age of 32. This was followed by an unprecedented series of successes at the All Japan Championships and the IAKF World Championships. In 1975 he became National Coach of Denmark. In 1978 he returned to Japan and the Japan Karate Association (JKA). He currently manages the international affairs of the JKA. Tanaka holds an 8th Dan.

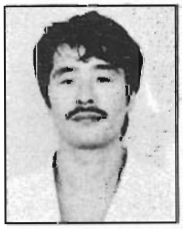
Important Dates in the Author's Life:

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1973 1st Place Individual Kumite in the World Championship
1974 1st Place Individual Kumite in the 17th All Japan Championship
1975 1st Place Individual Kumite in the 18th All Japan Championship
1975 1st Place Individual Kumite and Team Kumite in the 1st IAKF World Championship in Los Angeles
1976 No participation at the 19th All Japan Championship
1977 1st Place Individual Kumite and Team Kumite in the 2nd IAKF World Championship in Japan
1979 End of the competition circuit
1980 1st Place Team Kumite in the 3rd IAKF World Championship in Bremen, Germany (coach and winner of the deciding match)
1981 Comprehensive winner of the Asian-Tournament (team manager of the Japanese team)
1983 4th IAKF World Championship in Egypt (coach)
1984 World Cup in Hungary (coach)



The Assistants in the Photographs

Takenori Imura was born in Shizuoka province on July 14, 1952. He graduated from Nihon University, Faculty of Agriculture and Veterinary Medicine. Third Place in Kumite in the 23rd All Japan Championship. Third Place in Kata in the 24th All Japan Championship. He is an instructor at the Central-Dôjô of the JKA and holds a 7th Dan.



Fujikiyo Omura was born in Shizuoka province on May 1, 1953. He graduated from Takushoku University. First Place in Kumite in the 22nd All Japan Championship. Second Place in Kumite in the 23rd All Japan Championship. First Place in Team Kumite in the 3rd IAKF World Championship. He is an instructor at the Central-Dôjô of the JKA but now lives and teaches in Thailand. Omura holds a 7th Dan.



Malcom Fischer was born in Canada on May 10, 1952. He holds a 5th Dan and presently teaches in Ontario, Canada.



The Translator

Schlatt was born in Lauda, Germany on March 13, 1964. He graduated from the University of Tübingen in Japanese Language and Culture as well as in Economics. He has traveled the world training and instructing Karate-Dô and holds a 4thDan.

He frequently interprets for Sensei Tanaka at special seminars and events throughout Europe, Canada and South Africa.

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1984	World Cup in Hungary (coach)

酒樂人 SCHLATT